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# The ART NEWS

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RARE BOOKS  
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## Splendid Armor To Be Sold at American Art

One of Few Really Great Collections Ever Offered in This Country. Many Pieces Extremely Rare

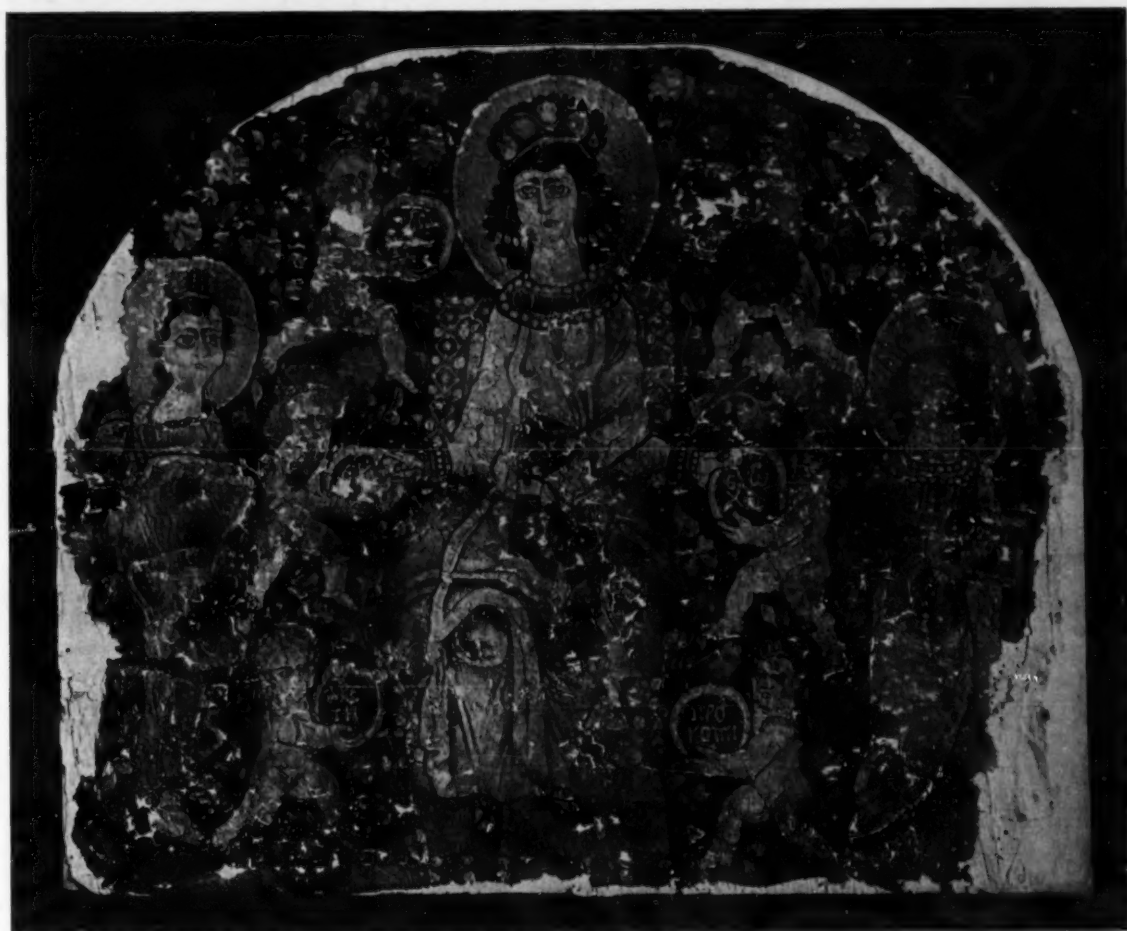
The sale of European arms and armor to be held at the American Art Association on November 19 and 20, ranks high among the few important sales in this field that have taken place in the United States. The great rarity of fine arms is well known. There have been no more than a dozen auctions of especial interest in this field during the past sixty years and in certain directions the present collection is pre-eminent over these few important sales of the past. The American Art Association deserves commendation for the beauty of the catalog. There are complete and scholarly descriptions of the individual items. An excellent series of photographs of varying types of arms and armor and rubbings of details of decoration which reveal as few photographs could, the exquisiteness of craftsmanship found in so many specimens. Undoubtedly the forthcoming sale will be one of the events of the New York art season, while the catalog of the collection should rank with that of the Severance collection of arms and armor, published by the Cleveland Museum in 1924.

The present sale is particularly remarkable in that four-fifths of the pieces have been derived directly from their original source. Two hundred and sixty-one lots are of princely provenience and were catalogued many years ago by Dr. Camillo List, Custos of the Imperial Collection of Armor at Vienna. Sixteen especially fine specimens are traced to the Royal Armory of Dresden and date from an epoch when the court of Christian I, Christian II and Johann George was perhaps the most luxurious in arms and armor of any kingdom in Europe. Together with them are nine specimens which belonged to an ancient armory of a member of the family of Saxe-Weimar and four lots which formed part of the collection of Prince Carl of Prussia.

In a collection of such great interest, that represents the workmanship of over a hundred artist armorers of Germany, Austria, Italy and Spain, one must be content with a more or less cursory survey which can only emphasize those points in which the present sale stands preeminent. First, there are several Gothic pieces of extreme importance, chief among them a graceful and well-preserved salade of the late XVth century and a splendid knightly sword of similar date, with ajouré pommel, almost unique in retaining its rich scabbard. From the XVIth century come excellent specimens of enriched armor—a gilded and engraved morion of the state guard of Christian II, five richly etched morion-cabassets, illustrating different types that arose between 1550 and 1580, and a princely corselet with red-satin garniture of the time of Marlborough. Among the rare suits of armor, a three-quarter suit for a youth, of which there is only one other specimen known in America and several early harnesses are outstanding.

The present collection is also remarkable in its representation of early guns and cannon. Of the latter, there is a series of early type such as has not appeared at auction within the last century, either here or abroad. Even few

(Continued on page 2)



"HONORED LADY OF MANY BLESSINGS." VIth OR VIIth CENTURY COPTIC TAPESTRY IN THE POSSESSION OF DIKRAN KELEKIAN. HERE PUBLISHED FOR THE FIRST TIME

## NEW SOCIETY SHOW OPENS TODAY

The New Society of Artists will open their eighth annual exhibition at the Grand Central Art Galleries on Saturday, November 13th. The exhibition will be inaugurated with a vernalizing day reception for which several thousand invitations have been issued. Among those prominent socially and in artistic circles who will attend the reception are:

Mr. John G. Agar, Mr. Chester H. Aldrich, Mrs. C. B. Alexander, Mrs. Vincent Astor, Mrs. George F. Baker, Jr., Mr. Erwin S. Barrie, Mr. John Barrymore, Mrs. August Belmont, Mrs. Cornelius N. Bliss, Mr. Edward W. Bok, Mr. Robert Bridges, Mr. Heywood Brown, Mr. Irving T. Bush, Mrs. James Byrne, Miss Mary Canfield, Mrs. William A. Chanler, Mr. John Jay Chapman, Miss Mabel Choate, Mrs. Stephen C. Clark, Mr. Walter L. Clark, Mr. Paul D. Cravath, Mr. John Cross, Mr. Frank Crowninshield, Mrs. Walter Damrosch, Mrs. D. B. Dearborn, Jr., Mrs. Henry P. Davison, Mr. William A. Delano, Mrs. Tracy Dows.

Mrs. Marshall Field, Mrs. Reginald Fincke, Mrs. John W. Garrett, Mrs. Carl A. de Gersdorff, Mrs. Jay Gould, Mrs. Frank Gray Griswold, Mr. Lloyd Griscom, Mrs. Meredith Hare, Mrs. E. H. Harriman, Mrs. Edward S. Harkness, Mr. Charles Hayden, Mr. Thomas B. Hastings, Mr. Archer M. Huntington, Mrs. C. Oliver Iselin, Mrs. Otto H. Kahn, Mr. H. T. Lindeberg, Mr. Frank G. Logan, Mrs. Charles E. Mitchell, Mrs. John Magee, Mr. Clarence H. Mackay, Mr. John McCormack, Mr. George Barr McCutcheon, Mrs. Henry Wise Miller, Mr. Condé Nast, Mr. Ralph Pulitzer, Mrs. John T. Pratt, Mrs. James Preston, Mrs. Johnston Redmond, Mrs. Edward Robinson, Mrs. Charles C. Runsey, Mrs. J. Denison Sawyer, Mrs. J. Montgomery Sears, Mrs. Herbert B. Swope.

Miss Laurette Taylor, Mrs. Leonard M. Thomas, Mr. Charles Hanson Towne, Mrs. Cornelius Vanderbilt, Mrs. W. K. Vanderbilt, Mrs. W. K. Vanderbilt, 2nd, Mrs. R. Thornton Wilson, Mr. Louis Wiley, Mrs. H. J. Whigham, Mrs. Arnold Whitridge, Mrs. William Woodward, Mr. Clarence Woolley, Mrs. Efram Zimbalist.

## PERSIAN ART SERIES

The article on the Early Persian Carpets at Philadelphia, by Arthur Upham Pope, is the first of a series of three articles by internationally famous Orientalists on the collections there. In the next number of THE ART NEWS, M. Gaston Migeon, former Conservateur in the Louvre, will write on the textile collections. In the following issue THE ART NEWS will publish an article on the faience by Dr. Ernest Kuehnelt of the Kaiser Friedrich Museum. Still another may follow.

These articles will constitute an important contribution to the literature of Oriental art.

## Early Persian Carpets at Philadelphia

By ARTHUR UPHAM POPE

While the outstanding honors at the Philadelphia exhibitions of Persian art, now being held at the Pennsylvania Museum and in the Persian section of the Fine Arts Department of the Sesqui-centennial, must be accorded to the textile collection, the bulk of which is formed by the Kelekian textiles, and the unprecedented collection of faience, of which so many pieces have come from the Macy, Havemeyer and Parish Watson collections, nonetheless the carpet exhibition is sufficiently important to rank with the finest that have ever been held. While the collection consists only of about forty pieces, they are of such consistently high rank that there are only three occasions in the history of carpet exhibitions in America when it could have been said to have been equalled or surpassed: the exhibition of the Yerkes carpets in 1909; the exhibition at the Metropolitan Museum in 1910; and the exhibition at the Arts Club of Chicago this year.

(Continued on page 6)

## THE VAN EYCK ALTARPIECE

PARIS. — The exposition of Antique and Modern Belgian Art to be held in London in January, 1927, brings up the interesting problem as to whether the famous altarpiece by the brothers Van Eyck will be sent in its entirety to England. The situation is especially complicated, as it will be remembered that according to the Treaty of Versailles the wings of the retables were given to Belgium, while the panels with the figures of Adam and Eve were sent back to Ghent by the Brussels Museum.

The Belgian Minister of Fine Arts, M. Camille Huysmans, is in favor of sending the Van Eyck to the exhibition, but the municipality of Ghent is strongly opposed. M. van Stegen, the Burgomaster of Ghent, held a conference in Brussels recently with the Prime Minister, M. Jaspar, whom he brought to his own point of view. Those against sending the altarpiece to England fear that some irreparable accident may occur. They have organized a veritable campaign in the newspapers and protests have multiplied. Politics naturally are mixed up in the affair. The Belgian papers of the conservative party accuse M. Camille Huysmans, who is a socialist, of wanting to embark the brothers Van Eyck on a perilous adventure in order to facilitate the stabilization of the franc and the international loan! The assembly, gathered at Brussels, is occupied with the question but has not as yet come to any decision.

From the legal point of view, the problem is fairly complex. To whom does the altarpiece belong? The central section alone is the property of the church of St. Bavon, while the wings, returned by Berlin, have simply been confiscated by the government after the war "under the express reserve of all rights or reciprocal claims as to their ownership." The Brussels Museum has also reserved its property rights in the Adam and Eve panels.

The people of Ghent are determined. In 1923 they held firmly to their formal refusal. This stand they will maintain again. Will M. Huysmans dare to overrule them? And who of the Belgian ex-

(Continued on page 2)

## An Unique VIth or VIIth Century Coptic Tapestry

"Honored Lady of Many Blessings," Pictorial Coptic Tapestry in the Possession of Dikran Kelekian, First Published Here

By PHYLLIS ACKERMAN

The graves of Egypt have, in the last half century or more, yielded up hundreds of Coptic tapestries. Every Museum has its quota of fragments. But there are Coptic tapestries and Coptic tapestries, ranging from commonplace bits of little interest, save as curiosities, to pieces of great historical and artistic value. Of all that have come to light, by far the most important is this large panel in the Kelekian Collection.

In general, Coptic tapestries fall into two main classes. On the one hand, there are the pieces, usually in linen, but sometimes in wool or, rarely, with silk in them, which have conventional or semi-conventional designs, often repeating patterns, and served as decorative interludes in an otherwise plain material used primarily for garments. On the other there are the pictorial tapestries, always in wool. The designs of the first type often include animals, human figures, whole scenes even, but these are used as motives in a textile pattern just as are the *personnages* in some of the Persian brocades; and indeed this style of Coptic tapestries is related to brocade in its artistic quality rather than to tapestry in the usual European sense, in spite of the fact that they are made in true tapestry technique. This is the common style of Coptic fabric. It is these fragments that number into the hundreds.

The other type, the woolen pictorial type, is rare. Outstanding examples are the two famous *rondels*, one with Gea and the other with the God of the River Nile, that were in the Hermitage Collection; a half dozen square panels with portraits from the Akhmin find in the Victoria and Albert Museum, and one similar panel with the bust of a woman in the Metropolitan. All of these pieces are truly pictorial, closely related in style to the painted mummy portraits though they are somewhat later in date, probably all from the IVth and Vth centuries. All of them, however, are small, none as much as a foot square.

Figures larger in scale are exceedingly rare. The outstanding examples hitherto published are the dancing figures in the Kaiser Friedrich Museum, but these, unfortunately, are very fragmentary. The Kelekian piece is unique both in condition and in the interest of the design. It represents a panegyric in honor of a lady, evidently of wealth and importance. She is seated in the center on a jewel-studded chair, cushioned in red, richly robed and wearing a very decorative head dress and a heavy jeweled collar and earrings. She is the Highly Honored Lady of Many Blessings, so named in an inscription above her head. Three naked putti one above the other, on either side of her, offer her further blessings on the form of lettered *rondels*. Thus the one below on the right gives her Progress, the one above that Wealth. The others are difficult or impossible to read. Beyond them at either side is an attendant Lady in Waiting, each holding a blessing also. The interstices are filled with semi-conventional flowering plants. The colors



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## THE KELEKIAN COPTIC TAPESTRY

(Continued from page 1)

are clear and fresh, red and green pre-  
dominating against a dark ground.

It was evidently customary for rich  
and important ladies to have such pic-  
torial enconiums made for themselves.  
A famous one is in the Vienna Dios-  
corides Codex, similar in composition  
with the lady in the centre, a maiden at  
either side and a putto bearing his offer-  
ing. The subject of the Codex por-  
trait has been identified. She is Anicia  
Juliana, a Patrician of Byzantium, who  
died in 527 or 8. Unfortunately the  
virtues assigned to our lady are too  
general to permit of identification. She  
must have been an Egyptian aristocrat  
of notable family, possibly of Alexan-  
dria. Probably she was several genera-  
tions later than Juliana, of the late  
VIth or even VIIth century.

The piece is of great interest as an  
historical document, not only because it  
is a significant social record of the  
period and a striking example of the  
East Mediterranean art that derived di-  
rectly from the late Hellenistic tradi-  
tion, but also because it is this style of  
tapestry that was the direct forerunner  
of the Gothic tapestry of Europe and  
his piece fills in an essential link in the  
chain of its derivation, the next link  
consisting of the head of St. Theodore  
from the collection of Mrs. John D.  
Rockefeller, Jr., now on exhibition in  
the Fine Arts Building of the Sesqui-  
centennial Exposition. But more sig-  
nificant even than its historical rôle is  
its striking beauty. Because portraiture  
was at this period semi-conventional and  
because the artist was working in a  
school that welded the representative  
skill of the Greeks to the decorative  
sense of the Near East, directly illus-  
trated in this piece in the floriated  
ground, the piece achieves that mean be-  
tween a pictorial rendition and abstract  
design which is the constitutive charac-  
ter of great tapestry.

## MONUMENTAL WORK CAST IN ROME

ROME, Oct. 20.—In the foundry of  
the Civil Engineers outside Porta Mag-  
giore of Rome there was yesterday car-  
ried to a finish that fine work of the  
Florentine sculptor, Bartolini, which is  
to rise above the great monument of  
Victor Emanuel in Piazza Venezia. The  
ast of the four horses was successfully  
cast, and it was a moment of intense in-  
terest to all concerned.

This monument is a work for all time,  
and represents the glorification of the  
unity of the country and of the race of  
the new Italy which is rapidly assuming  
its proper place in the world.

The horses of the quadriga modeled  
by Bartolini weigh each more than one  
hundred quintals, and the entire statue  
with the car of Victory, and its four  
horses, each of which measures six  
metres in height, weighs seven hundred  
quintals. This great group, just com-  
pleted, will be set on one of the propy-  
laea of the monument, while on the other  
will be that model by Professor Fon-  
tana, of the same grandeur in size and  
weight.

Vignali, who is responsible for the  
casting, surrounded by his workmen,  
nearly all Florentines like himself, in-  
vited all the persons assembled at the  
ceremony to visit the foundry where an-  
other great work is in progress, the fu-  
sion of the grand monument which the  
citizens of Tivoli have ordered to be  
erected in honor of their fellow citizens  
who fell during the war.

This is also the work of Professor  
Fontana, and is full of lofty sentiment  
and artistic interest. It has occupied its  
author during many months of intense  
effort, and is a most admirable and beau-  
tiful work. The present writer has had  
the opportunity of seeing it in its va-  
rious stages of design, and has been  
deeply impressed by it.—K. R. S.

## DUVEEN GIVES SANDYS' DRAWING TO BIRMINGHAM

BIRMINGHAM.—Professor Leith, of  
Edinburgh, formerly of Birmingham  
University, has presented to the Birming-  
ham Art Gallery a valuable collection  
of old Worcester colored porcelain,  
which supplements the recent gift of  
blue-and-white Worcester from the late  
Colonel Croft Lyons.

Sir Joseph Duvén has also presented  
to the gallery a fine chalk drawing of a  
nude figure by Frederick Sandys.

## THE VAN EYCK ALTAR PIECE

(Continued from page 1)

hibition committee will take the respon-  
sibility of urging the shipment of the  
Van Eyck masterpiece to the English  
capital? Personally, we feel that the  
authorities of Brussels would be doing  
well to authorize the shipment to Lon-  
don of the panels which have been seen  
in Paris—that is, the sections bearing  
the figures of Adam and Eve, concern-  
ing which the title of ownership is clear  
and complete.

Would not these celebrated panels be  
excellent ambassadors of Belgian art for  
Belgium? They would cross the ocean  
under favorable escort . . . and the franc  
would be neither better or worse.—P. F.

## FINE ARMOR SALE AT AMERICAN ART

(Continued from page 1)

ancient arsenals possess the types of  
annon with their original carriages  
found in this sale. The early guns and  
pistols are in many cases unsurpassed  
for their period in any of our collec-  
tions, public or private, and in many in-  
stances the preservation of these objects  
is complete, even to the original bluing  
of barrels.

A group of hunting arms of high  
quality, guns, boar spears and cross-  
bows, exhibit early craftsmanship with  
its delight in perfect form and spirited  
decoration. The actual gear of hunting  
and of ancient warfare shown in the  
present sale has rarely before come be-  
fore the public. Of practical equipment  
there are such rarities as a princely gun-  
chest, an early folding campstool, hol-  
sters for pistols, early bullet molds and  
gauges, defenses of chain mail for the  
groin and a superb XVIth century Ven-  
etian leather covered shield, richly de-  
corated and unfaded. Of more deadly in-  
tent are such things as the XVth cen-  
tury "crown of flame," to be tossed  
from the castle wall at the heads of at-  
tacking soldiers, XVIth century glass  
and-grenades and "cartridges" of  
grape shot of the same period.

In a collection of such outstanding  
quality it is natural that many of the  
specimens should be of high provenience.  
There are polearms of the state guard  
of Maximilian II, Saxon Electors, the  
Emperor Ferdinand, the princess Liech-  
tenstein, Maria Theresa and Francis I.  
Swords, pistols and morions in the sale  
come from the court of the Saxon elec-  
tors August, Christian I, II, Johann  
Georg I, and II. There are pistols of  
Charles III of Bourbon, a shield of the  
state guard of Prince Archbishop of  
Salzburg, and pennon shafts, guns and  
pistols blazoned with arms of many  
quarterings.

The collection is also preeminent in its  
valuers, including many richly etched  
and a number gilded, some of which are  
apparently not represented even in the  
most important public museums in  
Europe and has a notable showing of  
rapiers of the XVIth and XVIIth cen-  
turies with hilts richly engraved, gilt  
and sculptured.

## BLOWS NOT FOR ART AT METROPOLITAN

An altercation between two attendants  
at the Metropolitan Museum of Art, fea-  
tured by a kicking contest and fist fight,  
ended with one of the contestants under  
medical treatment and the other under  
arrest.

The altercation started when James  
Farrell, chief attendant, took Joseph E.  
Kenehan, one of his subordinates, to  
task for reporting late to work. Hailing  
Kenehan before the building superinten-  
dent, Farrell then recommended his dis-  
charge and this action was taken.

After leaving the superintendent's  
office, according to Kenehan, Farrell  
said: "I should have given you a kick  
before I fired you," and proceeded to  
carry out this idea. Kenehan dodged the  
kick, he said, and knocked his erstwhile  
boss down a nearby flight of stairs.

At this point Patrolman Quinlan ar-  
rived from the Arsenal police station  
and placed Kenehan under arrest for  
disorderly conduct. Farrell was taken  
to the Presbyterian Hospital, where it  
was reported that his left eye was badly  
cut and his nose possibly fractured.

Farrell is 62 years old and lives at  
336 East Ninetieth Street. Kenehan is  
40 and lives at 15 Menihan Avenue,  
Brooklyn.

## FRANCISCAN MSS. AT BRITISH MUSEUM

LONDON.—In view of the seventh  
centenary of the death of St. Francis of  
Assisi an exhibition of manuscripts re-  
lating to the Franciscan Order has been  
arranged in the Grenville Room at the  
British Museum. The exhibits are not  
drawn only from the collection in the  
Museum; some, of high importance, have  
been lent by the University of Cam-  
bridge, by the Cathedral Libraries of  
Worcester and York, and by Dr. A. G.  
Little, Dr. Walter Seton, and Mr. A. G.  
Hammond. The selection is designed to  
illustrate as many sides as possible of  
the activity of St. Francis and his com-  
panions and the history of his Order.

Among the manuscripts are several  
with miniatures of the saint. One, of  
English origin, of the early XVth cen-  
tury, represents the stigmatization, and  
was probably executed for a son of John  
of Gaunt; another shows the preaching  
to the birds. Manuscripts of the early  
lives of St. Francis are very rare, since,  
in 1266, the General Chapter of the Or-  
der ordered their destruction; but an  
important copy of the earliest life, that  
by Celano, and also one of the few  
copies surviving of the adaptation of  
Celano by Julian of Speyer, appear here.

Of the "Mirror of Perfection," which  
embodies the tradition of the saint's  
companion, Leo, one important MS.,  
lent by Dr. Little, shows the original  
Latin versions of some chapters of the  
"Fioretti." The history of the Order in  
England is strongly represented, not  
only by chronicles such as that of La-  
necro, but by the writings of English  
Franciscans, notably Adam Marsh,  
Archbishop John Peckham, William of  
Ockham, and, greatest of all, Roger  
Bacon.

A pamphlet of notes on the exhibition  
has been written by Dr. Little, and is on  
sale in the Museum (price 2d.).

## RARE COINS GIVEN TO BRITISH MUSEUM

LONDON.—The English series of  
coins in the British Museum has received  
an important addition in the form of a  
selection of some 900 coins, given by  
Miss Ruth Weightman, from the cele-  
brated collection of English copper coins  
and patterns formed by her late uncle,  
Surgeon-Captain A. E. Weightman,  
R.N., in fulfilment of his expressed  
desire. The collection considerably  
strengthens a series in which the Mu-  
seum has never been able to compete  
with the private collector, and gives it  
the finest coins that have appeared in the  
sale-room in the last half-century from  
such famous collections as the Montagu,  
Hoblyn, Brice, and Caldecott.

The Weightman gift illustrates the  
history of copper currency and small  
change in England from the time of  
Elizabeth, when the suggestion of issu-  
ing copper "pledges" or tokens was first  
made. The collection contains no fewer  
than ten of the patterns for the proposed  
small change of Elizabeth, including the  
excessively rare *Turris Londinensis*  
piece. It was not till the reign of James  
I. that a copper coinage was issued; not,  
however, officially.

## BANK ACQUIRES INN SIGN BY LANDSEER

LONDON.—In the storeroom of a  
bank in Great Missenden, Buckingham-  
shire, and unknown to the majority of  
art lovers, is an example of the late Sir  
Edwin Landseer's work said to be worth  
£1,000.

Twelve months ago it hung outside  
the XVth-century Buckingham Arms  
Hotel, now being converted into a  
branch of the National Provincial Bank.

It is a reproduction of the Arms of  
Buckingham, and was painted by Land-  
seer for the licensee of the inn during  
one of the painter's periodical rambles  
through Buckinghamshire.

With the death of the last owner of  
the old coaching inn, the licence ceased,  
and the National Provincial Bank took  
over the premises, with the exception of  
the old dining room and kitchen, which  
have been converted into separate pre-  
mises as a café.

The bank has decided to mount the  
old inn sign on the office wall when the  
new branch is opened.



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## THE BIRMINGHAM ART GALLERY

H. V. MORTON in the London Daily Express

LONDON.—In the Birmingham Art Gallery are £400,000 worth of art treasures which have not cost the rate-payers one farthing. Everything in the Art Gallery has been given by the citizens of Birmingham to the city of Birmingham. And why?

Sometimes when you go to the Art Gallery (should I have said if?) you will see a slim, young-looking, elderly man walking through the rooms with a monocle twinkling against his waistcoat buttons. He has a loud voice and a laugh that rings from one end of the gallery to the other. His name is Sir Whitworth Wallis. He is the reason The Birmingham Art Gallery is his creation and his monument.

The story of Sir Whitworth Wallis is probably better known in London than in Birmingham. Other museums (also art dealers in Bond Street) have hated him for the way he has of carrying off a picture from under their very noses. I have heard him described in London as a good-natured Dick Turpin; and an art dealer once told me that had Sir Whitworth cared to desert the Birmingham Art Gallery years ago he could, by applying his unfailing taste and his genius for collecting to the business of art, have made one of the greatest fortunes in the world. Sir Whitworth is not built like that.

Forty years ago he came as a young man to take charge of a proposed art gallery in Birmingham. He found one picture called "Dead Game" in a room in the reference library. That was all! He had no money to spend! Had he been the wrong man he would have done one of two things: he would have resigned or, in order to justify his job, he would have found some one to put up money, and he would have bought wildly anything and everything in order to give Birmingham a gallery. But he did neither.

He thought like this: "The museum of this country are full of good and bad stuff. Unless I can get only good things for Birmingham I will get nothing. I have no money to spend, so I must make people give me things. This city is full of rich men who have made money out of this city, and it is they who owe a duty to the city. I will make them proud to give to its art gallery."

That was the policy of a young man who knew what he wanted developed forty years ago. It is the policy that has ruled the Birmingham Art Gallery ever since, and has made it today the greatest triumph in artistic selection and specialisation that any city can show outside London.

How did he do it? That is the secret of his personality. If you ask him he just smiles and says: "Oh, I'm good at sending the hat round!" That is a modest evasion!

Years ago I heard a rich Birmingham man, now dead, make an interesting confession at a dinner party.

"It was Whitworth Wallis," he said, "who taught me how to collect pictures. When he was building up the Art Gallery I felt that I would like to help him. So I asked him to come and look over my treasures. He came, I waited, wondering what he would choose. After a careful look round he said, 'I'm going to hurt you very much. Why the devil do you buy all this rubbish? You've got good and bad stuff all mixed up together. Now, that picture there is a fake. Sell all your rubbish and buy one good thing with the money. Good morning!'"

It was a great blow to the collector. No man likes to be told that he is mak-

## DUDLEY TOOTH NOW IN NEW YORK

Mr. Dudley Tooth, head of the London house Arthur Tooth & Sons, arrived on the Homeric on Nov. 4 and is now at the Hotel St. Regis. In addition to the "Portrait of Lady Carmichael" by Sir Henry Raeburn which he has brought with him, he has a small but choice collection of old masters, including another equally important Raeburn, "Lady Eleanor Dundas," a Hogarth, Jan Steen, Berckheide, Corot, Sisley and Toulouse-Lautrec.

Mr. Tooth's stay will be a short one and anyone wishing to view these paintings will find it best to get in touch with him quickly.

## VICTORIA & ALBERT ACQUIRES TEXTILES

LONDON.—Among the recent acquisitions of the Textiles Department of the Victoria and Albert Museum is a cushion cover with a representation of the Flight into Egypt. This cover, which is English work of the late XVIth century, has figures in the corners, and hunting scenes in the top and bottom borders. The design is woven in silk and wool.

In the middle of the XVIth century the initiative in the establishment of a national tapestry-weaving industry was taken by a country gentleman named William Sheldon, who formed the plan of starting looms on his estates in Warwickshire, and himself bore the expense of the enterprise. He dispatched a certain Richard Hickes (or Hyckes) to the Low Countries to learn the technical processes of the craft. On his return, looms were set up at Barcheston, where the weaving of this cover was done. There are no other examples in the Museum of the hunting scenes in the top and bottom borders of the cover. The new tapestry, which is remarkable for its fine color, is displayed on the staircase leading to the Department of Textiles, near some English tapestry panels of the same character—two small panels of rather finer weaving, one having a similar subject.

Another notable piece of work is an English embroidered workbox, dated 1692, and bearing the initials "P. M.," belonging to Parnell Mackett. The Museum has a very elaborate XVIIth-century sampler worked by her sister. The workbox is embroidered in silk on linen. As a rule, work of this kind is not found, as in this case, associated with the original furniture to which it belonged. The embroidery has a pattern of English flowers—honeysuckle and roses—and fruit—mulberries and

ing a fool of himself. But he got over it. The criticism made him look at his treasures with new eyes: it sharpened his appreciation. He weeded out all his second-rate things and began to collect, slowly and one at a time, the best pictures his money could buy. The tribute he paid to the man who was honest enough to offend him was to leave his collection to the Art Gallery!

Once again Birmingham received thousands of pounds' worth of pictures for nothing!

It is an astonishing thought when you walk through the Art Gallery that this enormous collection should have been built up by one man in one lifetime.



"MOROCCO"

By BERNARD DE MONVEL

To be shown in the artist's exhibition at the  
Anderson Galleries in December

strawberries. The work is interesting from being in its original setting, for the quality of the stitchery and the beauty of the colors.

A tapestry in wool, woven for a member of the Lonides family on the Morris looms at Merton Abbey in 1887, was designed by Philip Webb and the foliage by William Morris. The subject is "The Forest," and it represents a lion in the middle, a peacock, a hare, a fox, and a raven. It has the flowing acanthus foliage, and in the foreground flowering plants—poppies, pansies, tulips, and narcissus. It is hung on the landing outside the entrance to the library, where other pre-Raphaelite work is to be seen.

An extremely good specimen of a Ferahan carpet of about 100 years ago has also been acquired. Its decoration is a tree pattern on a deep indigo ground; the tree is full of blossoms. The carpet is in a very good condition and is dated 1232 A.H. (A.D. 1817). Another acquisition is an XVIIIth-century Khotan carpet of a well-known type with a pattern of the "Five Blossoms." These carpets are becoming very rare.

## CARNEGIE OFFERS POPULAR PRIZE

PITTSBURGH.—Announcement was recently made at the Carnegie Institute that the Fine Arts Committee will again this year offer a prize of \$200 to be known as the Popular Prize in the Twenty-fifth International Exhibition.

The awarding of the prize will be determined by the voting of visitors to the Exhibition during the two-week period from November 14 to November 28, inclusive. Each visitor during that period will be given a ballot and the award will be made to the artist whose painting receives the greatest number of votes. This is the third year that the prize will be awarded.

The purpose of the prize is to stimulate interest in the Exhibition, to encourage visitors to study the paintings, and to express their opinions after their own standards of judgment.

The International Exhibition will extend through December 5th.

## BERNARD de MONVEL TO SHOW HERE

Bernard Boutet de Monvel is arriving with a collection of his portraits and murals for exhibition at the Anderson Galleries during the month of December.

Aside from his enviable reputation of being the handsomest man in Europe and his scholarly understanding of the portrait needs of his sitters, Monvel has been successful as a mural painter.

Several important commissions await him in America.

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## PAUL LEON THANKS AMERICA FOR AID

PARIS. — Paul Leon, director of Beaux Arts in the French Ministry of Education, told the American Club at its weekly luncheon on Nov. 4th that he felt deep gratitude for the interest many Americans have shown in French art and especially in the restoration and repair of historic monuments. He paid a high tribute to John D. Rockefeller, Jr., for the unostentatious but highly effective manner in which he came to the aid of Versailles, Rheims and Fontainebleau.

"Instead of giving money for the creation of new monuments or for edifices which would remain as visible tokens of his good-will for France, he chose the quiet, fine way of helping us to keep the great relics of our past in good condition," M. Leon said. "There is no outward testimony to this much needed and wonderful help, but it is all the more engraved in the depth of our hearts."

The director mentioned with pleasure the numbers of American students who visit France. During the Summer English lectures are given at the Louvre, where a room is placed at their disposal. He intends to continue to offer such facilities every year.

He told of the delicate nature of the restoration work on the shell-torn Rheims Cathedral and said in twenty years visitors to it would believe the World War almost a myth. Instead of the reconstruction of the Cathedral being confined to restoration from documents and photographs, improvements had been made, including indirect lighting concealed in cornices and heating from under the floor similar to the ancient Roman tepidariums.

Despite the fact that the State supplied only 18,000,000 francs annually for the upkeep of about 6,000 major national monuments, exclusive of 1,000 lesser historic buildings and the like, and only 3,500,000 francs for the upkeep of and additions to museums, the Beaux Arts had done wonders, thanks to additional gifts from art lovers of the world over, M. Leon said.

"The Louvre gets on an average one important gift weekly, which prevents all our works of art following your dollar," M. Leon added. "But you must not think that I am reproving you for buying our art, for it reflects the artistry of France in your country, and we can only congratulate ourselves on your discrimination."

He declared that French art schools



"THE NET WAGON"

By GIFFORD BEAL

In the exhibition of The New Society now open at the Grand Central Galleries

## FAMOUS CHATEAU IS GIVEN TO FRANCE

PARIS.—The magnificent estate of Bois-Preau, including the XVIIIth century chateau, the library founded in 1810 by the Empress Josephine, and a large park harboring two lakes, has been given to the French government by Mr. and Mrs. Edward Tuck, long members of the American colony here. An endowment of 500,000 francs accompanied the gift, which was announced on Nov. 8 by the Bureau of National Museums.

The gift will make possible the restoration of Malmaison Palace and grounds exactly as they were in the days of Napoleon, when Josephine lived there while she was separated from the Emperor.

were being directed into practical channels to a large degree, citing as an instance of this conversion the last problem given to the Beaux Arts students of Paris, namely, to design a midatlantic rest station for transatlantic air planes.

## TRYON LEFT LARGE BEQUEST TO SMITH

Dwight William Tryon, internationally known landscape painter, who died July 1, 1925, left \$355,340 to Smith College, an appraisal of his estate, filed at the offices of the State Tax Commission, showed. Mr. Tryon was for thirty-three years head of the art department of the college in Northampton, Mass.

Since Mr. Tryon willed more than he could legally to the institution, a residue of \$139,774 has been set aside for the

widow, Mrs. Alice B. Tryon of 1 West Sixty-fourth Street, in addition to a life estate in \$150,000 which he created for her. A country home and the interest which her husband owned in her present apartment were also left to Mrs. Tryon. Under the original terms of the will almost the entire residuary estate was bequeathed to Smith College, but the law limits bequests to institutions when a wife or children are survivors.

Mr. Tryon's gross estate amounted to \$712,341. Net, it was \$679,767. The Guaranty Trust Company of New York is executor.

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## MADRID

The Spanish Government seems to consider the protection and furtherance of Art as one of its principal functions. Not only has it devoted vast sums towards the preservation and purchase of artistic works of the past, excavations, endowment of museums, etc., but the artist of to-day is practically encouraged with numerous competitions for substantial money-prizes. At present there is on view in one of the halls of the Ministry of Fine Arts an exhibition of sculpture to be used for the decoration of elementary schools. Thus two purposes are served: the improvement of the esthetic sensibility of the people, and the recognition and adequate reward of the merit of artists. The first prize of this competition, consisting of the sum of 8,000 pesetas (\$1,200), has been awarded to the noted sculptor Ferrant for his high relief entitled: "Schoolgirl," by a jury composed of independent artists and critics. At the same time the jury passed a resolution, recommending that there be numerous consolation prizes in competitions of this kind, as there are many exhibits deserving recognition.

\*\*\*\*\*

The outstanding feature of the celebrations on the 7th centenary of Toledo cathedral is the diocesan exhibition held in the archiepiscopal palace. It is admittedly the most important assemblage of medieval art ever seen in Spain, not excepting the Archeological Museum in Madrid. A few figures will give an idea of its importance: there are no less than seventy monstrances, ninety chalices, and an even greater number of ciboriums. Not only the quantity of the exhibits is imposing, but their quality is even more remarkable. Each and every one of these objects is a gem of historical and artistic merit. Among them are the XIIIth century Visigothic chalices of the cathedral; those of Cardinals Mendoza and Siliceo; of Doña Teresa Enriquez, wife of the great commander of Leon; of the Monastery of Guadalupe; of the chapel of Reyes Nuevos; the wonderful silver monstrance of the cathedral; that of Orán, which is entirely covered with diamonds and huge stones, and a unique XVth century figure of solid gold enriched with gems. In the Chapel there is hung a remarkable collection of Gothic tapestries, some woven with gold, a XVIth century Isapan carpet, and the vestments include the cope of Gil de Albornoz, of XIVth century English embroidery, the chasuble of King Don Sancho (XIth century), the pontifical brocade suite of Cardinal Mendoza, XVth century velvets, plain and cut, Renaissance embroidered frontals, processional banners, rose-point laces and a Virgin's mantle embroidered with thousands of good-sized pearls. Foremost among illuminated MSS is the Bible of St. Louis, King of France (1270-1285) and the prior's missal of the Monastery of Guadalupe. There is also an altar "garniture" of ebony made for Philip II. In several showcases are exhibited gold enameled jewels of the XVth century and a collection of seals from the XIth century downwards and several historical MSS. The walls are hung with the cathedral's famous XVth century velvets, the embroidered hangings of Zapata and Aragon and several embroi-

dered velvet canopies. On the opening day 50,000 visitors flocked to Toledo and many failed to gain admission.

While a farmer was ploughing a field in the neighborhood of Caravaca, the ground gave way, and exposed to view a Roman columbarium, or caldarium, made of brick arches, some twenty inches wide and three inches thick. There have also been found several black figure amphoras. Excavations are proceeding.

His Holiness the Pope has decided that the excavations in the Roman catacombs be proceeded with, and Spain has been entrusted with the excavation of the catacombs of St. Calixtus, St. Ines, and St. Sebastian. A committee has been formed, presided by the Duchess of Parcent, and the technical direction of the work has been given to Monsignor Belvedere.

The old cathedral of Lerida was turned into a barracks nearly one century ago. The Government has decided that it shall be evacuated by the cavalry regiment now housed there, suitably repaired and turned into a Museum, in accordance with the last decree for the preservation of ancient monuments.

Opposite the Royal Palace in Madrid, a new cathedral is in course of erection. At the present rate of progress, it will be another five hundred years before it is completed. However, there are plenty of churches in Madrid, and that of St. Francis the Great, which is the oldest and largest, is "de facto" the cathedral. On the occasion of the festivities and celebrations in honor of St. Francis of Assisi, this church has now been handed over to the Franciscan Order. It contains notable paintings and other works of art, and its carved oaken gates are among the finest in Spain.—E. T.

## BERLIN

The sum of 30,000 marks has been granted by the authorities for the purpose of procuring working material for the great number of painters, writers, musicians, etc. who are on the verge of starvation in Berlin. The sum is rather small considering the fact that 2,000 artists figure on the list of unemployed in Berlin, and particularly because it stands to reason that many more are anxious not to disclose their distress in public. Accordingly this measure will prove thoroughly ineffectual and decisive betterment can only come through bringing supply and demand into sound and logical proportions. This can only be attained through an increase in the purchasing power of the middle-classes, who formerly swallowed the bulk of contemporary art production. As long as they have to struggle for mere existence, burdened by high taxes and handicapped by the inadequacy of revenues as a consequence of the general economic depression, there seems to be no feasible means to improve the precarious situation of artists. While this is the rather hopeless situation of living artists, which is also due, apart from the above mentioned arguments, to the total absence of a foreign market for their output, the trade dealing with old art is in the enviable position of finding outside Germany's frontiers a wide field

of activity and is embarking upon the coming winter season with much anticipation and full of good hope. Provided that the promising auguries prove true, and a general and constant improvement in the economic condition of the whole of Europe arises from recent important political events, Germany will no doubt participate in the common betterment. Faint signs of her coming recovery are already discernible to the attentive spectator and expectation is rife to see Germany take her share among the art buying countries.

The Academy of Fine Arts has in its rooms a show of prints and drawings by Daniel Chodowiecki (1726-1801), commemorating the artist's 200th birthday. He has been called the German Rococo artist par excellence, the depicter of the bourgeoisie of his epoch, the amiable narrator of the manners and customs of his time. A comparison with contemporaneous art in France brings a striking proof of the fundamental difference between the artistic expression of these two countries. Nothing of the opulence, the grace and elegance of a Watteau, Boucher etc., are to be found here, yet these sheets have a peculiar attraction through the minute and loving care of the execution, the light and somewhat dry precision of the line. There is nothing festive either in the style or in the theme of Chodowiecki's offerings, but he gives a charming and characteristic depiction of the placidity and calmness of daily life at that epoch. He is at his best in these faithfully drawn achievements, when he closely follows the happenings in literature, for he was a fine illustrator and has adorned the standard works of German writ-

ing. The inventiveness of a creative mind was not given to this artist and when he attempts to render a heroic gesture or the horror of a "Danse Macabre" he disappoints. The collection here assembled consists in its entirety of the Academy's own property, including the best and earliest states of his prints and the famous series of drawings "Journey to Danzig." In the eighties of the XVIIIth century Chodowiecki was himself a president of this distinguished corporation.

The warm and refulgent sun, the radiant beauty of a Southern sky make one willingly linger over paintings by Rudolf Levy at the Flechtheim gallery. Streams of broadly applied color, are infused with brilliance and exert that fascination upon the northern soul that has since ever drawn our hearts and senses towards the South. In his latest works there is more of a structural quality which reminds one of the fact that Levy, like so many contemporary artists, has found his god and master in Cézanne.

To live and work in the immediate proximity of a giant like Lovis Corinth was the heroic task of Leo Michelsohn, pupil and intimate friend of the late master. A comprehensive assemblage of Michelsohn's works has for the first time been arranged at the Hartberg gallery in Berlin. Naturally there are in these paintings many reminiscences both in subject and execution which persistently bring to mind the memory of the master. Despite these obvious and inevitable affinities, these canvases possess merits which testify to the gifts of their author.—F. T.



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## Early Persian Carpets at Philadelphia

(Continued from page 1)

Nearly every known type of Persian rugs of the XVIth century can be seen here in unsurpassed examples. There are, unfortunately, none of the silk carpets that were probably woven in Kashan, of which famous examples are in the Widener and Altman collections, but this is the only serious omission.

The so-called Ispahan group is shown in five examples of great beauty and importance. First of all, naturally, comes the now famous Austrian animal carpet, which has recently been brought to America. This carpet is built upon the East Persian scheme of emerald green borders and wine-rose field. It is fortunately in almost perfect condition, with a lustrous velvety pile that carries superbly clear and resonant colors. The design consists of intricate floral ornamentations, interspersed with vivacious Chinese cloud bands, particularly in the border, and a series of sprightly animal combats and single beasts that roam throughout the complicated field. The dominant tones are the vivid claret red of the field; the clear and intense emerald green in the border, with delicious pure gold cartouches in the minor interior border. It was from carpets of this type that all of the so-called Ispahans were derived. Many of them bearing the name, unfortunately have only the remotest relation to this superb creation. This piece and its pendant in the Austrian collection are surely the finest of the type still in existence and the standard by which all the others must be measured.

The center and inner border of an animal carpet, built up on exactly the same cartoon, but of later workmanship, has been loaned by Mr. George Hewitt Myers of Washington.

Sir Joseph Duveen has sent a prodigious carpet of utmost grandeur, also of the Ispahan type. This piece, nearly sixty feet long, still of resplendent color and rich monumental pattern, is a very vivid witness of the magnificence of the Imperial Court at the time of Shah Abbas the Great. This is the largest Persian carpet in existence, and one of the most beautiful.

Another Ispahan, earlier than the Duveen piece and later than the Austrian piece, is loaned by Mr. Kelekian. Instead of the usual claret and emerald combination, it is on a field of dark blue with an ivory border. The drawing of the flowers, the arrangement of the pattern with its fugue-like complications, dissonances and resolutions is quite as fine as anything of the type known.

A well-composed but fragmentary Ispahan of the time of Shah Abbas, which has recently been given to the Art Institute of Chicago by Mr. Nahigan, well illustrates the style of these pieces during the reign of Shah Abbas. Indeed as one looks at the South wall in the big gallery at the Pennsylvania Museum, one sees a group of six carpets, each of which is the finest of its class known.

From Duveen also comes the pendant to the Ardebil carpet, which despite its reduced condition, is, as far as the body of the carpet goes, in better condition and of fresher, purer color than its more famous counterpart in the Victoria and Albert Museum. The immense reputation of this pair of carpets is amply deserved. The Ardebil carpet, especially, does not reveal its full beauty at first glance. Only those who will take the time to unravel the exquisite structure of the patterns and see how they are put together, like a musical composition, will have measured the full height of its achievement, certainly one of the most important in the history of decorative art.

A very interesting carpet has been sent by Stora from Paris, which seems to be in the same tradition as the Ardebil carpet, a little later in date and much smaller, but essentially of the same pattern and the only one of the kind known.

In addition to these pieces there is on

this wall the great vase carpet loaned by Mrs. Rockefeller McCormick of Chicago, certainly the finest of this exceedingly rare and justly famous type. Palace carpets somewhat later were designed exclusively by manuscript illuminators and special artists so that they had the character of brocades or manuscript decorations rather than true textile designs, but this type, recently shown to have been made at Joshagan Ghali for the court at Ispahan, is earlier so that it retains the real textile quality. Of heroic proportions and essentially sturdy in character, this piece contains within its narrow energetic borders a group of powerful and majestic motives that have evidently had a long history in the art of Persia and have back of them centuries of rug weaving tradition so that we are able to see here a carpet pattern which perhaps expresses the fundamental essence of the craft and point of view of the rug weaver more perfectly than any of the others. Other examples of this notable type in the two collections are a splendid piece from George Hewitt Myers, formerly in the Baron von Tucher collection, and three fragments of superb quality all loaned by Mr. Myers, as well as two pieces loaned by B. Altman and Company, formerly in the Jacoby Collection.

Kelekian has sent a small millefleur carpet without vases, but obviously of the same workmanship and from the same looms as the other pieces, an unprecedented and unique creation of scattered roses, carnations, narcissus, asters, lilies and willow shrubs, in violet, green, gold and ivory on a ground of soft rose. This gives five vase carpets and four great fragments, more than have ever been seen together in modern times, and all of highest quality.

The so-called Polonaise carpets made in Persia for gifts to European monarchs are represented by three fine pieces: one from John D. Rockefeller, Jr., formerly in the Yerkes collection; one from Parish Watson, formerly in the Prince Lichtenstein collection; and one from Duveen, that came recently from Rome.

The tapestry polonaise carpets are represented by the three finest examples that exist outside of the collection of the Residenz Museum in Munich. One of them is of incredible delicacy and freshness of color, loaned by P. W. French; another beautiful one, the pendant to the one in the Kaiser Friedrich Museum, has been loaned by Mr. Myers of Washington; while Stora of Paris has sent one dazzling piece heavy with gold. As there are less than a dozen of these pieces in existence, always excepting Munich, it will be seen that Philadelphia has a remarkable proportion of all the pieces now known.

The rare and very important carpets from Northwest Persia are represented by three very fine examples. An extremely early one in gold, green and crimson, came from Parish Watson; another magnificent one from E. Beghian of London, and a third from George Hewitt Myers, formerly in the Von Tucher collection.

Mrs. John D. McIlhenny has loaned a carpet of very bold and powerful geometric design and rich color that comes from some undetermined region in Northwest Persia. The piece is excessively rare, there being only five or six in existence. The McIlhenny piece is in by far the best condition of any.

The dragon carpet type, woven in the Caucasus region when it was under Persian dominion, and erroneously called Armenian, is represented by four first-class examples. There is the famous rug of Mr. P. M. Sharpless, which shares honors with the Graff rug in Berlin and the Williams rug now in the Metropolitan, as the finest of the type now in existence. Mr. Myers has sent the famous piece from the Lamm collection, the most brilliant in color of any known. B. Altman & Company has sent the big piece which was in the Munich exhibition in 1910, and Bernheimer of Munich has sent a small, rich and heavy piece in exceptional condition.

There are, of course, other individual Persian rugs, all worthy of mention and

careful study: A great carpet loaned by Mr. Rockefeller with a magnificent border of arabesques, of undetermined provenance but of the first half of the XVIth century; an exquisite golden tree carpet from Khorassan, sent by Mr. Kelekian; a magnificent animal carpet formerly in the Yerkes collection, loaned by Parish Watson, and a fine animal carpet from Bernheimer in Munich, which perhaps comes from Western Persia.

The garden carpets, remote derivatives of the famous Spring carpet of Chosroes, are represented by an important example lent by Mr. Kevorkian. While not as fine in texture or color as Mr. Ballard's piece, it is, nevertheless, rich and handsome. It is not only by far the largest piece known, but it is also the most perfect in condition.

A few outstanding Turkish rugs have been included so that the students may study their relations to the Persian originals. Kent-Costikyan has sent an Oushak of the end of the XVIth century that is perhaps unsurpassed by any Oushak of the type known; also an extremely lovely and delicate carpet, generally and wrongly called Floral Damascus, which was woven probably on court looms at Brussa, about the end of the XVIth century, with beautiful patterns of floral sprays that recall the decoration of the famous Rhodian plates, which also were made in the court factories near Constantinople and had nothing to do with the Island of Rhodes.

A very interesting prayer carpet, formerly in the Yerkes Collection, probably from the same looms, has been loaned by Mr. Myers. It has a great green chalice and hanging lamps on a red ground, with a Jewish inscription in the spandril, no doubt a piece made in the court looms for presentation to some synagogue. Mr. Myers has sent also a XVIIth century Oushak of quite astonishing brilliance, which is only equalled by a piece in the Victoria and Albert Museum and one in the Musée des Arts Decorative.

All these Turkish carpets are, in near or far degree, derived from Persian models. In order to show what a true Asia Minor design is like, without any dependence upon Persian sources, Mr. Myers has sent his great carpet of the type often, but erroneously, called "Holbein," a sumptuous piece with complicated gold arabesques on a glowing red ground, twenty-six feet long, the only large piece known, although contemporary paintings show us that there were other large pieces in England in the XVIth century.

The collection is so imposing and so essentially fine it is a great pity that it was not possible to add a few other carpets, so that a really complete exposition of all of the classical types of Persian rug weaving could have been exhibited. Had it been possible to add four or five other pieces that are in American collections, the exhibition would have been probably the finest collection of carpets ever held anywhere in modern times. Even as it is, somewhat incomplete and unfortunately divided between two widely separated places, it remains one of the most important and impressive exhibitions of this consummate art ever held, one that will permanently affect the literature on the subject, and that is certain to set new standards of judgment and comparison. Persian carpets have suffered from injudicious praise. They have suffered even more from the constant exhibition of poor examples, until their own merits are somewhat confused and forgotten. An exhibition of this type renders a real service to the art by gathering examples of the finest rank, thereby showing what the greatest designers aimed at and to what a summit achievement they attained in their finest creations.

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## SPANISH ANTIQUES IN PLAZA SALE

Several early pieces of exceptional rarity are included in the collection of Spanish antiques, the property of Messrs. Mantlor, to be sold at the Plaza Art Auction Rooms on November 17-20. In addition there is a comprehensive selection of the finest and most authentic types of Spanish furniture, pottery and textiles from the XVth to the XVIIIth centuries. The rare chest carved and polychromed in designs of Gothic cut velvet, reproduced in the present issue of THE ART NEWS, is a most unusual example of Valencian XVth century craftsmanship and ranks as a museum specimen. Two Romanesque capitals of the XIIIth century with their bold design of interlacings attract attention in their field, as does also a carved and polychromed statuette of the Virgin and Child, dating from the late XIVth century. The XVIIth and XVIIIth century furniture offers a notable selection of fine varguenos, with rich carving and inlay; chests in pino wood, walnut and oak, sturdy in design and boldly carved; tables of characteristic Spanish simplicity, some plain, some simply carved and a series of armchairs, upholstered in leather and brocade. Among the textiles, in addition to the chintzes, shawls and brocades, there are several XVth century velvet vestments and a typical Spanish tapestry of the XVIIth century. A number of the charming Alpujarra rugs, so delightful in a Spanish setting, should have a wide appeal. The Spanish potteries include interesting examples of the Hispano Moresque ware of the XVth century, Andalusian vases of the XVIIIth century, ware from Manises, antique Talavera, etc. The skill of the old Spanish craftsmen in wrought metal is well illustrated by many pieces in the collection, among them several fine early window grilles and early candelabra. The minor arts in objects of every-day use, such as candlesticks, mortars, painted trays, etc., give color and intimacy to the collection.

### COMING AUCTIONS

#### AMERICAN ART ASSOCIATION

**BONNER, SPENCER,  
CONWAY LIBRARY**  
Exhibition, from November 19  
Sale, November 23, 24

First editions of Rudyard Kipling collected by Paul Hyde Bonner of New York City and an attractive series of James Branch Cabell's works, mainly inscribed, from the library of Kingsland Spencer of Tarrytown, N. Y., head the list of "firsts" to be found in the sale at the American Art Association of November 23 and 24. Selections from the library of Eustace Conway of New York City are included in the sale as well. There are first editions of George Borrow, Conrad, Crowley, de la Mare, Dunsany, Eliot, Field, Hearn, Hergesheimer, Hewlett, Kipling, Moore, Swinburne and Wilde. Valuable manuscript material by some of these authors, inscribed copies and other association items add interest to the sale. Of the Grolier Club publications there are a number, as well as books designed by Bruce Rogers which have just brought prices in the Hudnut sale considerably in advance of last year's. Among the single items of interest, attention should be called to the little brochure of Bret Harte "Excelsior" which quaintly advertises a household utility, then as popular as it is now. The superb copy of the rare first issue of the first edition of



RARE VALENCIAN CHEST, XVth CENTURY. INCLUDED IN THE SALE, NOV. 17-20, OF THE SPANISH ANTIQUE SHOP AT THE PLAZA AUCTION GALLERIES

Longfellow's "Evangeline" with an autograph letter signed by the author is certain to attract notice.

#### RAYMOND SPORTING LIBRARY

Exhibition, November 20  
Sale, November 26

The sporting library and collection of paintings by Troye, Stull and Herring formed by the late Charles H. Raymond of Morristown, N. J., will be sold at the American Art Association on November 26. A foreword to the catalog and descriptions of the paintings are by Harry Worcester Smith, an authority in this field. Among the most interesting and authoritative books included in this library are *The American Turf Register*, *The Spirit of the Times* and *Horse and Horsemanship of the United States and the British Provinces of North America* by Frank Forrester. The *Turf Register*, founded by Colonel Skinner, first appeared in August 1829 and in 1835 went through several hands until it found a resting place with William T. Porter,

editor of the *Spirit of the Times*. The whole edition includes fifteen volumes, the first eight of which are not especially rare; the ninth is seldom met with and the remaining numbers are almost impossible to find. The *Spirit of the Times*, founded in 1831, embodies the maxim, "to learn new things, read old books," for it is a mine of information concerning horses. *Horse and Horsemanship*, printed in 1857, is very handsomely bound and has on the illustrated title pages the fine steel engravings by F. O. C. Darley.

The paintings of race horses included in the sale, feature the work of Edward Troye, Stull and Herring, the most famous depictees of these subjects of their day.

#### ANDERSON GALLERIES

**PAINTING COLLECTION**  
Exhibition, November 14  
Sale, November 18

Paintings, chiefly of the XVIIth century Dutch and XVIIIth and XIXth

century English schools, together with some interesting early American items, English sporting and marine subjects, will be sold at the Anderson Galleries on November 18, by order of Mr. Shelley B. Neltnor, trustee. Among the landscapes we note a Francis Wheatley, "Scene in Epping Forest," from the collection of the late Mrs. Pickering; "Old Farm, Suffolk," by John Crome, and "Lock on the River Stour," by Constable. Portraits of the English school are numerous, among them being two Godfrey Knellers, "Portrait of Governor Hunter of New York" and "Portrait of the Duke of Buckingham"; Sir Peter

Lely's "Portrait of Prince Rupert"; Sir William Beechey's "Edward Adolphus, Duke of Somerset," and Hogarth's portrait of John Gay, author of the "Beggars' Opera." Among the sporting and marine paintings are two early XIXth century canvases by T. Butterworth, "Fox Hunting" by J. F. Herring (1796-1865) and the quaint "Dover Royal Mail" by James Pollard of the early XIXth century. There is also a "Portrait of a Lady" by John Wollaston, American, XVIIIth century.

#### HUBBARD XVIIIth CENTURY FURNITURE COLLECTION

Sale, November 20

The Joseph K. Hubbard collection of XVIIIth century American and English furniture contains some pieces which for quality have not been surpassed at any auction sale in New York in recent years. The sale of this collection on November 20, at the Anderson Galleries, should be an event in this field. Many of the pieces in the sale are illustrated in Lockwood, "Colonial Furniture in America"; Morse, "Old Furniture Book," and Britten, "Old Clocks and Watches." A rare American eagle gilt clock by Lemuel Curtis is almost identical to the one illustrated in Lockwood, Fig. 859, while a pair of Sheraton mahogany side chairs from the W. W. Smith collection in Hartford, Conn., are found in Fig. 601 of the Lockwood book. No. 59 of the catalogue, a rare Chippendale mahogany tray-top table is illustrated in Morse, "Old Furniture Book," as is No. 88, the mahogany bookcase by William Savery which Mr. Hubbard purchased from the J. J. Gilbert collection of Baltimore. A rare XVIIth century pewter horological lamp is illustrated in the enlarged edition of Britten's "Old Clocks and Watches," as is a XVIth century hall clock by Lorenz Rehfu, Breslau. A

(Continued on page 11)

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## RESTORATIONS AND PRICES

The life of the conscientious cataloguer should be a bit more peaceful after the demonstration last week that an early American bedroom set in which minor restorations in various pieces was frankly admitted in the catalog, would arouse spirited bidding and finally bring the amazing price of \$15,000. Our auction houses for the most part take an admirable stand on authenticity and correct dating. It is the timorous owner who often forms the stumbling block. The private collector, regarding his treasures with pardonable pride, too often feels that a frank statement of repairs and restorations inevitably damages the value of antique furniture. To leave the matter pleasantly vague is highly agreeable to the average consignor and often there is an attempt to insist against strong internal evidence upon a meaningless "original condition." Such collectors do not seem to realize that the buyer at public sale is sophisticated to the last degree and quite proof against the conventional blurb of the "Au Quatrieme" variety. Auction devotees are not given to ecstatic and generalized glances at "the lovely antiques." They may usually be seen pulling out drawers of bureaus and desks in search of pine linings; or may be observed with an eye cocked suspiciously at the topmost finial of an otherwise impeccable highboy. It is nowhere truer than in the auction world that your sins will find you out. The first-class piece of the good period will bring its own price. The second or third-rate piece, badly repaired and heavily restored, will realize no more for a pointed disregard of its condition.

## LILIES

"Yet Solomon in all his glory was not arrayed like one of these."

Perhaps the most civilized man is the one most skilled in the avoidance of work. There are many who seem to subscribe to that theory. One's sole duty, they declare, is to be ornamental and, could that be achieved without stupendous effort, they might be right.

We have painters in mind, and some writers, also conversationalists.

There are evidently still among us young men and women, some also who have arrived at what are called years of discretion, who honestly believe that the

covering of a certain amount of canvas with specially prepared paint gives them the right to serious consideration and support. Results and achievement do not seem to matter. It is enough that they can talk of art, assume the proper poses and politely disparage their fellows.

Most of them by the time they are fifty will have gone to work at brick-laying or bondselling or advertising. Unless, that is, they inherit an income. Then there is no hope.

But the crop of lilies is heavier every year. Art schools turn them out by the thousands, doting mothers water hundreds of tender plants. All are "interested in art" and completely innocent of any conception of it. They paint on canvas to the greater glory of their teachers and by so doing become blind to any distinction between art and pictures.

We would not close the schools or bar one single student. That would be no solution whatsoever. There is much that an artist, if he is strong, can learn at school. Rather, we should like to see an art school in name become that in fact.

The mechanics of art production are not tremendously complicated. All that can be taught of them by an instructor can be learned in little time; the rest must come from individual experience. But, should an art school close its painting classes except for the most brief intervals and devote the major part of its instruction to serious courses in art appreciation accompanied by rigid examination, not in theory but in quality in art, the crop of lilies would be mown down and the survivors would have something of value to take away.

From the nature of things, not all, even of these, would be artists. Should one man in a half-million be an artist the world would see a movement surpassing the renaissance in brilliance. But students from such schools would at least have a chance at an art appreciation and, should they not be artists themselves, they would scorn to dabble in paint, or, if they painted, to call the product art.

## OBJETS D'ART

American painting and sculpture are all right in their places. To mention hanging a bit of either in the abode of royalty, its salon, boudoir or whatever interiors such individuals are accustomed to inhabit, would doubtless, even in this supposedly democratic country, bring forth a cry of "lèse majeste."

When we wish to create a grand and sumptuous effect and appear as though we were used to living in the midst of luxury—able to deport ourselves with "savoir-faire," as they used to say in the novels of the nineties—we bring blithely forth a vast clutter of "objets d'art."

What a beautiful term it is! It slides easily off the tongue and sounds very elegant. "Objets d'art!" The supply available is an unfailing one. Every storage warehouse in the country is packed to bursting with articles which might come within the somewhat ambiguous classification. Factories in Europe are laboring overtime to satisfy the voracity of Americans for objects which have the combined earmarks of age and foreign origin.

Houses of the newly rich are made precarious for guests who are not accustomed to dodging bric-à-brac, springing up in all sorts of unexpected places. There are, let it be said, staid Americans who insist that there shall be spaciousness, light, freedom for movement in their homes and who consequently have about them only such articles of use and beauty which meet immediate physical and aesthetic needs. To these a painting by an artist whose progress has been noted, or a piece of furniture, on which a New England ancestor might have sat and which is still an aid to comfort, has real significance.



"GIRL DRESSING HER HAIR"

By F. C. FRIESEKE

In the exhibition of The New Society at the  
Grand Central Galleries

Descriptions of an interior planned in New York for royal entertainment have been featured in the dispatches. A portrait of Louis XV., done in tapestry, hangs in central position in the temporary abode which has just been furnished at fabulous outlay. To the periods of the same French sovereign and the Louis who followed him belong other furniture, fauteuil, chaise-longue, console tables and so on. These have been interspersed with ancient refectory tables, carved Italian benches and stand upon carpetings of some royal period or are concealed in candelabra of ormolu and French gold.

A Chinese god in the form of a statuette of the Ming dynasty presides at the entrance of a suite of rooms which has been provided for visitors to the U. S. A. from over seas who have come to see our skyscrapers and other significant architectural features and to learn of the ways and customs of a supposedly independent people. They may well ask "Are there no American arts and crafts?"

It is well that our art museums are adding American wings which stress the fact that for some generations there have been objects of fine native craftsmanship, and that the arts have been flourishing in this country for a number of decades. When this is appreciated and becomes a part of the national consciousness there will possibly be less of a heyday for "objets d'art."

HARLEY PERKINS in the Boston Transcript.

## DRAWING BY CHILDREN

Artistic taste and inspiration approach art from opposite sides, but they mingle in the hearts of children, who like to draw objects as soon as they see them. A grown person may contemplate a statue, a handsome animal, a tall springing building, or a bird in flight, admire and appreciate the beauty to be found in it, without feeling an irresistible desire to record that grace with his own hand. Most children, restlessly trying everything that gives an outlet to energy, go through a period of drawing, of copying the things that take their fancy. What they like may not be subtle or profound, but it is apt to be lively, suggesting motion, speed and spontaneity, and frequently it is humorous.

An experiment in changing children's taste in art has been made in Cleveland. It had been observed that the children who drew in the branch libraries used the comic pages of the Sunday papers as models. All the absurd figures quarrelling through the "strips," all the fantastic animals with their more than human expressions, appealed to the childish liking for action and fun. But the head of the Children's Museum, noticing the uniformity of selection, tried supplying a generous collection of reproductions of old masters to the branch libraries. The change from copies of "Mutt and Jeff" to those of Albrecht Dürer and Leonardo da Vinci was amazingly rapid. Originality, which had received little impetus or encouragement under the old scheme, was brought out in many children who proved to be sensitive to the finer inspiration of good drawings and prints.

Two years ago the experiment was begun. Of course, in even so short a time many of the children have lost interest in drawing, but others continue to learn good work by trying to copy it. Some have been sent by the libraries to the Museum for further instruction, and a few have gone to the School of Art. All have been brought into contact with great works in art at a time when their minds are impressionable. They have established a familiarity with good qualities in painting, and have opened a view to beauty everywhere. It will add to their pleasure in the appreciation of all art even if they never pick up a pencil to draw after leaving school.

From The New York Times.

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Why we are interested in the intimate details of a great man's life is difficult to say. It makes the demi-god more real perhaps. Anthony Ludovici, who was in close association with Rodin, serving as his secretary for seven months, has given us an impression of Rodin, the man and the artist. The book is mainly devoted to Rodin, the man, and is most concerned with his daily thoughts and habits. This type of biography has a popular appeal, the psy-

chology of which, as we have said, is hard to explain.

The fact that Rodin's parents were poor may have had some bearing on his later life. Rodin, when he acquired fame and fortune, remained simple and unpretentious in his habits. His wife to whom he was not married until very late in life was, when Rodin met her, a young needlewoman, working in the Gobelins quarter of Paris and remained always more unpretentious than Rodin. She worshipped Rodin in an harassed and devoted way. Characteristic of Rodin were his scrupulous watchfulness of his secretary's duties, love of plain food and the substitution of sweets for tobacco. Characteristic of him also was his aversion to scientific progress, manifested by airplanes and automobiles. In fact, Rodin remained always simple in heart and mind, caring little for worldly foibles.

Mr. Ludovici has quite rightly differentiated Rodin from his contemporaries in art and points out that he is a singular genius. He would have done better had he achieved this elevation without so underrating other artists of Rodin's day. He elucidates the fact that Rodin was the great representative of the Gothic; he might also have said that Rodin at the same time was one of the first representatives of modern sculpture. However, laying aside the author's approach to the interpretation of Rodin as one of the supreme geniuses of all age, the book, we should say, serves amply to give an impression of the interrelation of the man and the artist in Auguste Rodin.

## THE PAINTER'S METHODS AND

### MATERIALS

A. P. Laurie

J. B. Lippincott. Price, \$6.00

There are artists who seem to resent this dependence of their art on material conditions, who try as far as possible to reduce the materials of painting to the status of printer's ink—as a sort of scaffolding for their pictorial conceptions. To them such a book as Professor Laurie's will be of interest only in so far as it discusses the question of permanency. But to those who take what may be called the Franciscan view of painting, who hold that every grain of our little brothers the ochres and the chromes plays its part not merely in supporting and making visible the conception, but in determining its nature, such a book will be interesting, and even exciting, in all its references. One reason for confidence in Professor Laurie is his refusal to credit "secret recipes" in the Old Masters. He says: "The main facts are that, with the exception of an occasional obscure reference or isolated recipe, the account of how to grind pigments in oil and to paint in oil is essentially the same in the writings of Theophilus and Eraelius, in the twelfth century, in Cennino Cennini and other fifteenth-century manuscripts, and in Vasari in the sixteenth century." If the works of the Old Masters are superior in permanency and consistency to modern works, it is because they based their art more closely on the known behavior of their materials in the conditions of painting; and modern deficiencies are not due to the loss of "secrets" or to lack of intelligence, but to a less wholehearted acceptance of the materials as partners in the artistic process.

With the principal aim of contributing "towards the restoration of the painter in oil to the position he once held as a craftsman" Professor Laurie devotes more attention to methods than to chemical constitution. His chapters on "The Behavior of White Light," "Color and the Prism," and "The Optical Properties of Oil" need careful reading and cannot be discussed in detail here. While giving first attention to methods Professor Laurie does not neglect to discuss the relative permanency of different pigments and the qualities of the other materials used in painting, and he gives a chapter to the "Preservation and Cleaning of Pictures." The sixty or so illustrations are closely relevant to the text, and include magnified photographs of brush-work.



## EXHIBITIONS IN NEW YORK

### LOUIS COMFORT TIFFANY FOUNDATION Seventh Exhibition Anderson Galleries Until November 27

The Tiffany Foundation is open to students from Art Schools for graduate work. There is no instruction and no restraint is put on the student's tendencies. He is supplied with a roof, food and materials and told to go to it.

The impression has been, that the Foundation is an Academy off-shoot. Much of this impression has unquestionably come from previous exhibitions of student's work. We went to the exhibition with this preconceived idea and before we had seen the show, met with strenuous denials which sounded convincing. We were told again that the students were free and untrammelled and were left alone to solve their own problems.

After a view of the exhibition we have concluded that all this is very nice, except that apparently most of the students have no problems to solve. At twenty, they have settled everything. Some have decided to be little Hawthornes, some to be faint echoes of other gods of the art schools.

It does not look like an exhibition of student work, and therein lies the pity and disappointment of the show. Many of the exhibitors are already capable painters. Most of them might show in the Academy without causing a ripple of comment. In fact, except that the canvases are smaller, this might almost be an Academy show. There are the same tepid winter landscapes, old barns and village streets. Moonlight shines on purple water, and Venice is still Hopkinson Smith's city.

Perhaps farther away from school some of them may lose their solemnity, but their failure to grasp the present opportunity is appalling.

One curious thing. As we went about searching we put down, without reference to the catalogue, the numbers of five canvases and two etchings which seemed to show promise of something better than a repetition of a familiar formula. With one exception, all the numbers were those of works of Luigi Lucioni. We may be quite wrong, but Lucioni seems to have the makings of an artist in him. There is life and vitality there. Some of the others have acquired better control of their tools, but their capabilities seem to end with that. They are, some of them, fairly competent craftsmen and one feels that any development will be only in the improvement of manner and method. Lucioni seems more concerned with what he has to say than with the gestures.

One other canvas showed signs of an independent spirit. "The Susquehanna," by Marni Ayres Davis, in spite of many obvious faults, has a freshness of conception which is sadly lacking in the majority of the works shown.

We believe, nevertheless, that the exhibition is a credit to the foundation. No organization, no matter how high its ideals and generous its provisions, can make an artist. The Tiffany Foundation offers students an unequalled opportunity to find themselves. It is no fault of the Foundation if so great a majority of the students is condemned to a profitless search.

### GEORGE LUKS Rehn Galleries

Contrary to general opinion, George LUKS is not a prolific painter. Six canvases—a few more or less, and a small group of water colors constitutes his usual production in a year. In the present exhibition, Mr. Rehn has ar-

anged LUKS' work of the past year, eight canvases and six watercolors. It is much the best presentation of LUKS that we have seen. There is no crowding. Each canvas can be seen without conflict.

When LUKS is good he is very, very good, and there are three canvases, hung on one wall, which hit high spots. But there are degrees even in these and one of the pictures, "Perry," is, we believe, one of the painter's finest works.

It is a portrait of a boy seated in the suggestion of an early American interior. Only the chair in which the boy sits, the corner of a chest of drawers, two green glass vases and the paneling on a door are needed to create a room. The boy himself fills most of the canvas. The frame cuts across just below the knees and only a little above the head. Within is a masterful spacial arrangement. The boy's dark hair and a strong shadow frame an oval face in which forms are surely defined. A brown smock, which the boy wears, carries strong diagonals from the head, through the hands to the knees and legs. To the right, behind the head and the upper part of the body, the white paneling of a door, beautifully painted, throws the figure into bold relief. At left, behind the boy and vermillion slatbacked chair, part of a chest of drawers picks up the brown tones of the smock and varies them with red. Two emerald green vases are shown on top of the chest. These vases, the knob of a drawer, the red back post of the chair form another vibrant line which sweeps through the hands and knees.

The color sings, vigorously but in tune. The floor is brilliant blue, almost pure cobalt; vermillion and emerald strike staccato notes and the browns of smock and chest hold all in harmony.

We believe it to be a fine picture and an answer to many doubts about American art.

### XVIIIth CENTURY MEZZO-TINT PORTRAITS ENGLISH XVIIIth CENTURY PAINTINGS

Knoedler Galleries

At the Knoedler Galleries, one is offered a choice between caviar and hearty English pudding, or perhaps a taste of both. The British mezzotint portraits of the XVIIIth century will attract the connoisseur interested in the by-ways of art. Here one may see the work of a group of the early mezzotint artists who re-created in a different medium the paintings of Romney, Hopper, Sir Peter Lely, Reynolds Beechey and others of this school and see how infinitely superior they are to popular present day exponents of this art. The catalog is at once a scholarly record in this field and a human document where one may learn of John Raphael Smith, who "led a life of business and pleasure, the latter predominating," and of the amazing career of Lady Hamilton. Those who prefer the hearty English pudding will enjoy the "XVIIIth Century England, Town and Country" room where a wedding scene by Hogarth is not without its ironic portrait face; where the Horse Guard parades in Whitehall like vivacious wooden soldiers and several charming hunting subjects have a genuine "Merrie Englands" flavor.

### NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS

The floral still life seems this year to be the favorite mode of artistic expression at the exhibition of the National Association of Women Painters and Sculptors. Among these, the "Rose and

Blue" of Emma Fordyce MacRae achieves the most individual effect and is the finest bit of pure decoration in this genre. Among the landscapes, "Woodstock" by Marion R. Bullard is sincerely painted and bears no trace of any artistic formula, while Anna Richards Brewster in "Market Place at Lucca" avoids the pitfalls of the picturesque and creates an individual canvas. "Back of the Scenes" by Edith C. Barry is a Dagaesque subject, painted with spirit and a certain freedom. Several of the most prominent American sculptresses are included in the exhibit—Mabel Conkling with "Little Faun," Harriet Frishmuth with "The Fantasy," Brenda Putnam with "Sun-Dial," Janet Scudder with "Young Pan" and Gertrude V. Whitney with "Honorable Discharge."

### OLGA SZEKELY-KOVACS Anderson Galleries Until November 27th

In explanation of this exhibition, something has been said about jumping out of bed. Perhaps the direct opposite might have been more true. In the old days when Bougeureaus and their derivations were eagerly sought as decoration for palaces of refreshment, many of the paintings in this group would have found eager purchasers. But the comparison and suggestion are both unfair. In spite of the fact that a large part of the exhibition suggests an amative sweetness there is much more than that. The forms are sturdy and solid; they move with a swinging rhythm which only occasionally falters. And her portraits should find a ready appreciation here.

### LOUIS KRONBERG Kraushaar Galleries Until November 20

To our feeling, Mr. Kronberg works best within the capricious curves of his fans, where ballet girls and Spanish dancers are grouped with a nice feeling for design. The groups of watercolors of Paris, Moret, Vernon, Normandy and Spain are usually reticent in their omission of details and show to a certain degree Mr. Kronberg's decorative talent. Almost always he is deft and lets his bits of bright color sing out pleasingly. We liked least the most ambitious bit of painting in the exhibition, a large nude entitled "Repose," which is more constrained than Mr. Kronberg's other work.

### ELIZABETH CHASE Ferargil Galleries

Elizabeth Chase, a pupil of Bourdelle, has assimilated some of her master's qualities. Her drawings are clear, strong delineations of the human figure. In some cases the artist makes use of the representation of the primitive type of figure. A small bas-relief of red cement of "A Woman and Child" are primitive types which exemplify ability to render a subject true to life but without lack of asserting the artist's own personal qualities. The artist's range is not limited, however, and the variations are interesting. Her sculpture portraits are the best and most striking of the whole group, for she has given to her portraits an intellectual quality not so appreciable in her full length sculptures. She has animated the "Portrait of a Young Sculptor" as well as her women and child portraits with a sensitiveness of expression that is difficult to explain. Her smaller garden figures present a more fragile external quality as does the standing female figure in red cement, exhibited in the Salon des Tuileries, but within, there is still the characteristic "force essentielle."



"4TH STREET"

By GLENN COLEMAN

In the exhibition of The New Society at the Grand Central Galleries

### CHARLES TURRELL Ehrich Galleries Until November 18

The percentage of aristocracy in recent portrait exhibitions has been very high. But Mr. Charles Turrell at the Ehrich Galleries, who has painted mini-

atures of Queen Mary, Queen Alexandra, the late Duchess of Portland, Countess Essex and Countess Beauchamp excels all previous comers. The exhibition has been titled "A Dream of Fair Women." Looking at the roster of titles, one cannot but ask why not "A

(Continued on page 11)

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EXHIBITIONS

(Continued from page 9)

**Dream of Aristocratic Women.** With in the circumscribed, if difficult field of the miniature, these delicately painted ovals seem to fulfill their mission. Beauty blossoms like a pale Victorian rose upon the smooth textured ivory. Evocations of Tennyson arise unbidden.

**NICOLA GIANCOLA**  
Babcock Galleries

Nicola Giancola in his small group of canvases has made each one a good piece of decorative wall covering. His portraits of autumn trees, vivid in reds and yellows, are individual regardless of the use of similar color and theme. "The Roadway" is a pleasant variation of his autumn landscapes. Moonlight on water is another theme which Mr. Giancola delights in. One is a picture of brilliant blue moonlight, whose beams are reflected on the water below and is quite in contrast with "After the Storm" and "The Sentinel" in which the use of cold, silver moonlight almost begins to stimulate the imagination. His autumn trees remain after all the most attractive, and in the "Portrait of a Tree" a pleasanter, stronger autumn tree could not be wanted.

COMING AUCTIONS

(Continued from page 7)

carved and gilt American eagle girandole is one of the finest specimens to be offered for sale for many years. The general scope of the sale includes groups of Queen Anne, Chippendale and Sheraton furniture, mirrors and clocks by Colonial and English craftsmen.

**FAUL LIBRARY**  
Exhibition  
Sale, November 22

Autograph manuscripts of O. Henry, first editions of Joseph Conrad, O. Henry, Joseph Hergesheimer and others are among the more important items in the library of the late W. D. Faul of Brooklyn, to be sold at the Anderson Galleries. There are also books, maps and views of New York City, including Stokes' iconography of Manhattan Island.

Attention is called to the sale next week on November 19th at the American Art Association of the Scott and Fowles collection of XVIII-XIXth century paintings, of which a detailed account was given in THE ART NEWS of October 23rd.

On November 15th and 16th, at the Anderson Galleries, the Harry Glemby book collection will be sold, which was reviewed in THE ART NEWS of last week.

AUCTION CALENDAR

**AMERICAN ART ASSOCIATION**  
Madison Avenue and 57th Street

November 16, 17—Library sets in fine bindings, including the important library of Mrs. Julius Chén.  
November 17, 18—Fine etchings and engravings from the Hallett, Payson Thompson, Armit Brown, Arthur Newman and Heimerdinger collections.  
November 19—The Scott & Fowles collection of XVIIIth to XIXth century paintings.  
November 19, 20—An important sale of XVth to XVIIth century European arms and armor.

**ANDERSON GALLERIES**  
Park Avenue and 59th Street

November 15, 16—Early English literature, modern first editions, important original mss. of Robert Louis Stevenson and other authors, collected by Mr. Harry Glemby.  
November 18—Paintings of the XVIIIth century Dutch and XVIIIth and XIXth century English schools, sold by order of Mr. Shelley B. Neltner.  
November 19—Sale of paintings and sculpture by the National Assn. of Women Painters and Sculptors.  
November 20—The XVIIIth century American and English furniture collection of Mr. Joseph Hubbard.

**FIFTH AVENUE AUCTION ROOMS**  
341 Fourth Avenue

November 15-20—Fine household furniture, paintings, rugs and objects of art from the collection of William Faversham.

**PLAZA ART AUCTION ROOMS**  
5-9 East 59th Street

November 17, 18, 19, 20—A fine collection of Spanish antiques, the property of Messrs. Montllor Bros.

AUCTION REPORTS

**LY HOI SANG COLLECTION**

The American Art Association—The Ly Hoi Sang collection of Chinese works of art was sold on October 27th and 28th, bringing a grand total of \$15,923.50. Important items and their purchasers follow:

157—Finely carved rose crystal-covered vase, sitting fowl supporting vase engraved with plantain leaves; Mr. M. C. Schwarze..... \$210  
159—Large carved jade vase, bamboo stem and phoenix bird; Mr. M. C. Schwarze..... 440  
161—Carved jade group, Buddhist female immortal and boy; Mr. H. Taylor... 230  
163—Carved rose quartz covered vase, carved with bamboo stems and pheasant; Mr. H. Taylor..... 450  
165—Imperial carved jade incense burner, Ch'ien-lung; Mr. M. C. Schwarze... 500  
313—Liver-color writer's coupe, K'ang-hsi, six character mark; Mr. L. F. Brown..... 180  
415—Pair pottery kyilins, monster seated on oblong linc incised with plantain design; Mrs. Thommsen..... 100  
428—Decorated jar, late Ming, pear-shape, teakwood cover with jade medallion; Charles of London..... 120  
475—Bleu soufflé club-shaped vase, K'ang-hsi; Mr. R. R. Townes..... 105  
476—Famille verte baluster vase, K'ang-hsi; Machi Dyas..... 450

**DABISSI COLLECTION**

The American Art Association—The Collection of Joseph Dabissi of New York and Florence consisting of Italian and Spanish Renaissance furniture, textiles, sculptures and objects of art was sold on October 29 and 30th, bringing a grand total of \$43,596.50. Important items and their purchasers follow:

119—Two Spanish Renaissance embroidered velvet walnut armchairs; Fontaine, Inc..... \$290  
141—Sculptured and polychromed walnut writing-cabinet, Florentine; Mr. B. La Carde..... 260  
161—Walnut and forged iron writing-desk, Spanish, XVIIth century; Mr. Bauer..... 240  
167—Forged iron and repoussé copper jardinière, XVIIIth century style; Mr. Charles Albert..... 275  
214—Carved walnut chest-of-drawers, Italian, XVIIIth century; Mrs. Thommsen..... 400  
280—Embroidered silk banner, Siennese, Late XVIth century; Mrs. Balwin Coy..... 540  
282—Silk banner, Siennese, XVIth century; Mrs. Baldwin Coy..... 600  
285—Silk banner, Siennese, XVIth century; Mrs. Baldwin Coy..... 600  
289—Appliqued embroidered velvet cover, Italian Renaissance; Mrs. K. R. Gerry..... 375  
387—Two velvet and tapestry walnut wing chairs, XVIIIth century; Lans Curiosity Shop..... 400  
350—Carved walnut credenza, Italian, XVIIIth century; Mrs. Molla B. Mallory..... 210  
380—Embroidered velvet-carved and par-gilded walnut state chair, Italian, XVIIIth century; Mr. E. F. Albee..... 300  
415—Carved walnut media, Tuscan, XVIth century; Mrs. H. Trumbull..... 330

**HUDNUT COLLECTION**

American Art Association.—The important library of Alexander Hudnut of New York City was sold on November 3, bringing a grand total of \$23,301. Important items and their purchasers are as follows:

17—American Book-Prices Current, New York, 1902-1924; Brick Row Book Shop..... \$135  
19—American Statesmen. Edited by John T. Morse, Jr., Boston, 1898-1917; Gabriel Wells..... 245  
74—Binding by Roger Payne, Blasius, Gerardu. Fortunius Licetus de Monstris ex recessione Gerardi Blasii. With numerous and gruesome illustrations. Amsterdam, 1665. Very rare; G. W. Jackson..... 325  
109—Combe, William. Doctor Syntax in Paris; with 38 colored plates, Royal 8 vols., First Edition. London: W. Wright, 1820. A very fine specimen of Riviere's binding; Charles Scribner & Sons..... 105  
113—Cruikshank, George. The Humorist. With 40 colored plates, by George Cruikshank. 4 vols. London, 1819-1820; Pegasus Book Shop..... 110  
155—Dickens, Charles. A collected set of the Christmas books, in First Editions, as follows: A Christmas Carol, The Chimes, The Cricket on the Hearth, The Battle of Life, The Haunted Man and the Ghost's Bargain; A. J. Scheuer..... 150  
157—Dickens, Charles. The Personal History of David Copperfield. Illustrations, by H. K. Browne. In the Original parts, London, 1849-1850. First Edition; F. Rose & Co..... 165  
197—Doves Press. Bible. 5 vols. folio, full vellum, Hammersmith, 1903-1906. Edition limited to 500 copies; Edgar H. Wells..... 300  
321—Grolier Club. The Etched Work of Whistler. Compiled and described by Edward G. Kennedy. Introduction by Royal Cortissoz. One volume of text (4to), W. A. Pierce..... 425  
348—Harte, Bret. The writings of Bret Harte. 20 vols. Houghton, Mifflin and Company, 1896-1903; T. B. Hudson..... 400  
438—Kelmscott Press. Chaucer, Geoffrey. The works of Geoffrey Chaucer. Edited by F. S. Ellis. 87 woodcuts, designed by Burne-Jones and 26 large initial words by William Morris. Folio, Hammersmith, 1896; T. B. Hudson..... 1,000

466—Kipling, Rudyard. Writings in prose and verse. Numerous portraits and illustrations, 31 vols. New York, Charles Scribner's Sons, 1897-1923; Charles Scribner's Sons..... 330

562—Rogers, Bruce. Typographer. Rubaiyat, by Edward Fitzgerald. Edited by William Augustus Brown MDCCCC. Boston, 1900; G. M. Fisher..... 300

699—Thoreau, Henry D. A week on the Concord and Merrimack Rivers. 8 vols. Boston and Cambridge. James Munroe and Company, 1849. First Edition; Barnet Beyer..... 240

535—New York City. Stokes, I. N. Phelps. The Iconography of Manhattan Island, 1498-1900. Illustrated by photo intaglio reproductions of important maps, plans, etc. 4 vols. New York. Robert H. Dodd, 1915-1922; Robert H. Dodd..... 365

540—Parker, Sir Gilbert. The Works of Gilbert Parker. 24 vols. 8vo. Charles Scribner's Sons, 1912-1923; Charles Scribner's Sons..... 250

555—Riley, James Whitcomb. The Poems and Prose Sketches of James Whitcomb Riley. 16 vols. New York; Charles Scribner's Sons, 1897-1908; Gabriel Wells..... 340

651—Stockton, Frank R. The Novels and Stories of Frank R. Stockton. 23 vols. 8vo., New York. Scribner, 1890-1904; Robert Clarkson..... 210

644—Smith, Francis Hopkinson. Works of F. Hopkinson Smith. 26 vols. 12 mo., limited edition with the portrait signed by the author; Charles Scribner's Sons..... 250

653—Stowe, Harriet Beecher. Uncle Tom's Cabin, or Life Among the Lowly. 2 vols. 12 mo. Boston, 1852. First Edition. Tipped in is an autograph letter signed. "H. B. Stowe"; Mrs. C. O'Donnell..... 210

725—Wilson, Woodrow. A History of the American People. With portraits maps, plans, facsimiles, etc. 5 vols. New York, 1902; Thomas F. Madigan..... 320

**HUDNUT BLUE STAFFORDSHIRE COLLECTION**

American Art Association—The Hudnut collection of old blue Staffordshire and other china of historical interest were sold on November 4, bringing a grand total of \$23,900. Important items and their purchasers follow:

22—Platter, esplanade and Castle garden; Mr. Seaman..... \$675  
42—Soup plate, View of Governor's Island..... 1,350  
54—Platter, Harewood House, England, by Stevenson. Four medallions at top—Washington, Lafayette, Jefferson, Clinton and Bottom—Eric canal at Albany; H. Woods..... 1,200  
57—Plate belonging to General Washington's dinner set of "Cincinnati" china; H. Woods..... 1,250  
147—Soup tureen and cover, on sides, Dr. Syntax and the Gypsies; J. B. Brush..... 1,200  
167—Fruit-bowl, Arms of Virginia, Mr. Seaman..... 950

**MARGOLIS COLLECTION**

American Art Association—The Jacob Margolis collection of early American furniture was sold on November 5th and 6th, bringing a grand total of \$69,812.50. Important items and their purchasers are as follows:

92—Maple highboy, American, about 1720; J. S. Goodrich..... \$1,025  
93—Maple slant-front desk, American, about 1760; Abel I. Smith..... 350  
103—Curly maple slant-front desk, American, about 1760; F. S. Salmon..... 300  
105—Windsor mahogany writing arm-chair, American, about 1750; I. Sack..... 625  
120—Walnut bureau, American, about 1710-20; W. W. Seaman..... 900  
131—Chippendale mahogany sofa, about 1760; W. B. Crowell..... 550  
143—Curly maple highboy, American, about 1720; H. Woods..... 1,100  
147—Duncan Phyfe mahogany three-part dining-table; Mrs. Brooks Leavitt..... 630  
148—Queen Anne in-laid walnut highboy, American, about 1730; W. H. Harrison..... 950  
188—Pair of Chippendale mahogany side chairs, American, about 1760; H. Woods..... 720  
193—William and Mary walnut lowboy, American, about 1700; W. W. Seaman..... 2,100  
236—Carved and gilded walnut Washington mirror, American, about 1770; W. H. Harrison..... 575  
268—Duncan Phyfe sewing-table, New York, 1800; H. Woods..... 850  
273—Set of ten Chippendale mahogany ladder-back chairs; Mrs. Francis Murphy..... 1,800  
276—Set of twelve Hepplewhite mahogany dining-room chairs, about 1790; H. Woods..... 2,280  
284—Hepplewhite three-chair back settee, about 1780; I. Sack..... 1,450  
296—Important carved mahogany highboy, by William Savery, Philadelphia, about 1760; W. W. Harrison..... 2,000  
297—Walnut bonnet-top highboy; I. Sack..... 1,600

**WILSON COLLECTION**

The important numismatic collection formed by the late W. W. C. Wilson of Montreal, Canada, was sold at the Anderson Galleries on November 3rd and 4th, bringing a grand total of \$12,715.00.

**SCHERNIKOW COLLECTION**

The Anderson Galleries—The collection of early American hooked rugs of Mrs. Edward O. Schernikow of New York, was sold on November, 5th, bringing a grand total of \$5,414.50. Important items and their purchasers follow:

94—Early American hooked rug, 6 feet x 3 feet 4 inches; Miss Jane H. Swords..... \$270  
99—Early American hooked rug, 8 feet 9 inches x 1 foot 7 inches; Mr. J. Williams..... 150  
101—Early American hooked rug, 5 feet 6 inches x 2 feet 6 inches; Miss Jane H. Swords..... 530  
118—Early American hooked stair carpet, 18 feet x 1 foot 5 inches; Miss Jane H. Swords..... 290

**MAYNARD COLLECTION**

The Anderson Galleries—A collection of early American and old English furniture, silver, glass, china and objects of art were sold by order of Mr. Ross H. Maynard of East Middlebury, Vermont on November 6th, bringing a grand total of \$35,373. Important items and their purchasers follow:

70—Inlaid mahogany Martha Washington armchair, American, XVIIIth century; Mr. Henry V. Weil..... \$325  
80—Pair of XVIIIth century Adam-Hepplewhite mahogany armchairs; Miss H. Counihan..... 600  
81—Mahogany and needlework pole screen, American, XVIIIth century; Miss Jane H. Swords..... 775  
84—Set of eight mahogany Sheraton dining-chairs, about 1800; Mrs. A. Curtis..... 325  
85—Mahogany and maple Sheraton sewing-table, American, about 1800; Mr. E. F. Collins, Agent..... 900  
87—Chippendale walnut armchair with needlework seat, mid-XVIIIth century; Mr. B. F. Collins..... 600  
89—English bracket clock by Thomas Gardner, London, about 1690; E. F. Collins..... 400  
100—Hepplewhite sideboard of inlaid mahogany, English, about 1790; Mr. E. F. Collins..... 725  
126—Inlaid mahogany artist's cabinet of Chippendale design with historical interest, American, XVIIIth century; Mr. J. N. Irwin..... 520  
127—Walnut tray-top tea table in Queen Anne Style, American, mid-XVIIIth century; Mr. E. F. Collins..... 450  
128—Walnut chair with needlework seat in Queen Anne style, American, 1710-1720; Mr. E. F. Collins..... 385  
129—Early American curly maple bedroom suite of great rarity, with embellishments, 1750-1810; Agent, "well-known New England Collector"..... 15,000  
131—Early American banjo clock by Curtis & Dunning, Massachusetts, 1800-1820; Mr. E. F. Collins..... 300  
132—Double comb-back Windsor arm-chair, American, XVIIIth century; Miss Jane H. Swords..... 675  
133—Cherry and maple small butterfly table, American, about 1700; Mr. E. F. Collins..... 925  
144—Comb-back Windsor writing chair, signed Eb Tracy, American, XVIIIth century; Mr. E. F. Collins..... 500  
152—Cherry chest-on-chest, American, Mid-XVIIIth century; Miss H. Counihan..... 1,000

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## PARIS

There are painters who are in such a hurry that after but a few months' apprenticeship they feel that they must exhibit their works, others less easily satisfied with themselves wait longer, but there are few who take as much time as Mr. William Slocum Davenport who, after thirty years of work, has for the first time his one man show.

A friend of Whistler, to whom it is early youth he owed good criticism by which he benefited, Mr. Davenport shows in the exhibition, which is now taking place at the Durand-Ruel gallery, that he is a landscape painter at once robust and sensitive, full of resource and perfectly original.

He is a landscape painter in the most complete sense of the word, he knows no limits in this domain, for if he loves nature and can render trees, the sky and water with a rare richness of expression, he is none the less at his ease in painting the streets and the stones of cities.

Without being strictly speaking an impressionist, for his technique shows a solidity which did not enter into the preoccupations of that school, Mr. Davenport is yet in touch with it through the spontaneity of his handling, the vibrating character of his color and the art with which he succeeds in seizing certain subtleties and fugitive effects of light.—H. S. C.

## LONDON

It must be a proud moment for a collector when the British Museum organizes a special loan exhibition of his treasures. Such an event has arrived in the case of the well-known millionaire collector, Mr. George Eumorfopoulos, whose collection of Oriental porcelains and pottery takes precedence probably of any other collection in the world. The forthcoming exhibition will consist of a unique and priceless series of ancient Chinese frescoes brought from the interior of China, from the province of Chih-li. How they were ever transported is not the least remarkable part of them, for the works are of great size and transport had to be carried out on the heads of coolie carriers. Mr. Laurence Binyon, who occupies the post of Deputy Keeper of the department of Oriental prints and manuscripts in the museum, does not hesitate to describe a certain fresco, which had to be divided up into twelve portions before it could be brought away, as "one of the supreme masterpieces of any age or period." This, from a man of his knowledge and perception, is indeed high praise.

Barbizon House, in Henrietta Street, has seen the temporary housing of so many interesting works by the school from which it takes its name, as well as of those of artists contemporary in other lands, that one has a certain sentiment of regret in hearing that No. 8 in that street is to be exchanged for No. 9, Mr. Creal Thomson having decided to remove next door. As however the move will, by reason of more extensive accommodation, give additional facilities for the display of pictures, this sentiment must give way to one of satisfaction, that a still finer gallery is to be added to London's number. The paintings will be hung as in the manner of a public institution, beautifully lighted and well spaced.

It is not often that an artist is called upon to execute three paintings of the same original portrait, but this is what has arrived to Richard Jack, whose portrait of King George scored such a signal success at this year's Royal Academy. The commission was in the first instance for the Mayor of Fulham, but the King on viewing it, expressed so great a desire to purchase it, that it was arranged that a copy should be prepared for the mayor and the original handed over to the King. Then came along the Junior Carlton Club with a request that permission be granted for a replica to be made on its behalf. A curious feature of the thing is that in the beginning King George did not sit for it, the work being in its earlier stages carried out from photographs and a model. The King, however, heard such favorable accounts of it, that he went to the studio to see it, and was so well pleased that he then gave two personal sittings, the Queen accompanying him. Seeing how greatly he must have suffered in the past from eccentric representation on canvas, it is not surprising that this pleasant and able work should have made a great appeal to him.

Sir John Lavery in speaking of the



"VUE DE CAGNES"

By WILLIAM DAVENPORT

*Purchased by the French Government from his exhibition at Durand-Ruel, Paris*

support given by America to certain ultra modern forms of art, remarked at a public luncheon the other day that this was not surprising in a country to which for many years artistic failures from other lands had flocked. He went on to say that the reaction towards the fresh light and color of the "jazz" school was in the circumstances inevitable. His faith lay in modern art institutions as a means for the spreading of esthetic enlightenment, and artistic taste, rather than in the possession of Old Masters, an interesting theory. A propos of Lavery, a strange thing has occurred in connection with his early "Tennis Party," now on view at the French Gallery, Pall Mall. This work, it was thought, was safely lodged at the New Pinakothek in Munich, the last time that it was seen in London being by permission of the Bavarian Government. At the close of the Retrospective Exhibition for which it was lent, Sir John duly returned it to the authorities in Munich from whom he had received it, and their acknowledgment arrived in due course. It was, however, from a Munich art-dealer that the French Gallery acquired it and Sir John is now making enquiries as to whether or not the Museum sold it, and under what circumstances. So far it has been understood that the public galleries in Bavaria have only parted with their Old Masters. Is it a compliment or the reverse that they seem to have begun with Lavery as the first of the "moderns" to be passed on?

Briefly here are notes of some of the current shows:

*The Goupil Gallery.*

So rich is this show both in British and foreign work, contemporary and otherwise, that several visits are needed in order to gain from it all that it has to yield. The Frenchmen come off with flying colors, a fine Boudin and a group of Sidaners holding their own triumphantly among such able work, that of Walter Richard (he likes all his names enumerated nowadays), Sickert included. Among the watercolors a portrait by Sybil Meugens, done after the manner of a Japanese Print, breaks new and original ground in regard both to treatment and coloring. It typifies portraiture developed to imaginative and decorative ends and yet retaining in marked degree what the man-in-the-street likes to refer to as a "likeness."

*Royal Water Color Society.*

On the whole the work shown by this society is less arresting than that which is being done by watercolorists outside it. But this does not mean to say that there are not a certain number of good things exhibited in the gallery in Pall Mall East. Herbert Alexander reverting a little to the pre-Raphaelite tradition, produces some interesting results, and both Sir Charles Holmes and Rushbury send drawings which uphold the standard. One visits watercolor exhibi-

## RIEFSTAHL GIVES BROOKLYN COURSE

"Moslem Art in the Middle Ages" is the subject of a special course of lectures to be delivered at the Brooklyn Museum by Rudolf Meyer Riefstahl, Ph.D., who has recently made two expeditions to Asia Minor.

Although private individuals and museums have for a long time collected works of Moslem art, systematic study of this field has hitherto been neglected in the United States, as has scientific research. Moslem art, however, has had a deep influence on European art during the Middle Ages in architecture, weaving, pottery, glass making, and leather-work. European ornament has been deeply influenced by Oriental ornament.

This course (New York University, Fine Arts 76) in which the Department of Fine Arts of New York University and the Brooklyn Museum are co-operating is open to the public. The charge will be \$16.00 for the series of fifteen lectures, of which twelve are on Friday afternoons from 3:00 to 4:40 in the Lace Room of the Brooklyn Museum, Eastern Parkway and Washington Avenue, and three are field lectures, the place and time of which will be announced later. Application for admission to the course of lectures may be made at the office of the Department of Fine Arts at New York University or to the Docent at the Brooklyn Museum.

Professor Riefstahl, in addition to holding the position of Professor of Fine Arts at New York University, is widely known as an authority on the arts of the East and has been lecturer at the Ecole Normale Supérieure and at the Sorbonne and is the author of "Mohammedan Potteries of the Parish-Watson Collection," "Persian and Indian Textiles," etc., and translator of "Antique Rugs of the Near East."

tions nowadays with far more pleasing anticipations than was the case but a few years ago, when tradition was overzealously followed.—L. G. S.

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## THE HAGUE

Along with his well-known woody landscapes, very often with red-roofed watermills of which one can only conjecture the motives, Meindert Hobbema painted a number of works which can be identified topographically. The most famous work of this group is the "Lane at Middelharnis," in the National Gallery at London. A view of the ruined castle of Egmond, near Alkmaar, recently came to the Bredius Museum at the Hague. The ruins, closed in by ditches, are seen amid an autumnal woody landscape, bathed in the golden light of late afternoon. The figures—there are a man in a boat, swimmers and horsemen—are painted by Johannes Lingelbach. Hobbema, as other famous Dutch landscapists, was not very able in delineating the human figure and often left this part of his work to others.

Some years ago, Dr. Bredius, dean of the Dutch art historians, in order to escape the high taxes which would have obliged him to sell at least a part of his art treasures, moved to Monte Carlo. This step enabled him to carry out his wish of securing his famous collection for his country. He loaned all his pictures, which were not already on exhibition at the Royal Art Gallery, to the Hague, planning to will them to the city and sold his large patrician home for a reasonable sum, in order to house the collection appropriately. The beautiful antique silver, old Delft glass and furniture remained in the house also.

Right out, Dr. Bredius donated an outstanding Jan Steen, of a much higher value than the amount he received for his house. Now and then valuable additions are forthcoming, as this very active art expert, notwithstanding his advanced age (last year he was honored on the occasion of his 70th birthday), is still acquiring important works of art.

So, on a recent visit to the Hague, he left this Hobbema at his Museum, along with a very fine still-life by Jan Fyt, representing dead birds, hanging from a branch, the plumage of subtle shades of gray, blue and green, a poppy giving a high note of flaming red in the picture.—L. J. R.

## HAARLEM

The Haarlem branch of the Netherlands Art-League has planned a choice exhibition of old art, to be held from December 15th to January 15th in the Frans Hals Museum. Especially since the war art collection has shown remarkable results in Haarlem and vicinity and the committee formed wishes to give the public an opportunity to become acquainted with some of the outstanding artistic possessions of that section of the country. Especially some Germans, who reside there of late, have succeeded in acquiring works of art of European renown. The committee already has received the consent of several private collectors to show their treasures. Besides paintings, sculptures and drawings will be displayed.

We note in passing, that all over the country important art collections are coming into existence and many a masterpiece which seemed to be lost for

ever has returned to Holland. Surprisingly great, for example, is the number of old Dutch pictures, which have been bought in England by Hollanders in the last decennium.—L. J. R.

## BRUSSELS

On November 15, 22, 23 and 24, there will be sold at the Galerie Giroux, a part of the collection of the Arenberg family. This collection has been in the hands of the trustees since the armistice. The collection is composed of marbles of the XVIIIth century, Chinese porcelain, faience from Delft, Dutch and Flemish tapestries and paintings of the XVIIIth century and several primitives among which are two panels attributed to Roger Van der Weyden.—P. F.

## MONTREAL

There is on view in the lecture hall of the Art Association an exhibition of color-prints by Viennese, Swiss, English and Canadian print-makers which is worth more than a passing visit, and to many will be a revelation as to what may be accomplished by artists working in color from wood or metal. Of particular interest to the student are the sets of proofs which show the various stages of the prints, each separate color requiring a separate block.

In the Continental section, Hans Frank in landscape, birds and butterflies shows what can be done by a combination of woodcut and etching. The use of a bold line is shown by Ferdinand Michl in his print entitled "The Hunting Lodge." And there is much other of interesting work in this section.

The prints by English artists show a good deal of originality. A name that is well known in printing from metal by a process peculiarly his own, is William Giles, who is represented by "The Bathing Pool," in which birds are the centre of interest. The Canadian section includes prints by John Cotton, Walter J. Phillips and Fred S. Haines.

The Print room of the Art Association holds a contemporaneous exhibition of watercolors by Miss Sophia Atkinson illustrating largely picturesque points in the Canadian West, some being the property of the Canadian Pacific Railway, which are those under the head of "Spring in the Okanagan, B. C.," where vivid hues are supplied by the wild lupin, irises, other wild flowers and the crab apple in bloom. The pictorial possibilities of the "E. P." (Prince of Wales) ranch, "The Prince's Homestead" and "Pekirks Creek," not far distant, make satisfying works of an interesting kind. There is a nice glow to the yellowing grasses and foliage in "The Rockies, Dogtooth Range." The pictures will remain on view until November 21.

A memorial exhibition has been formed of the cartoons and humorous drawings of the late J. B. Fitzmaurice, whose work embellished the pages of the Montreal Herald and Peck's Weekly of Vancouver, B. C., and is being held at the Arts Club.—A. D. PATTERSON.

## ST. LOUIS

Within the past week two exhibitions of small paintings by St. Louis artists have been installed, the one at the City Art Museum, the other at the Artists' Guild.

Tourists go to the restaurants where there are beautiful paintings on the walls—never suspecting that the first restaurant man to embellish his establishment with works of art was W. W. Candy of St. Louis. They go to the motion-picture theaters where historic and figure paintings fill the lounges and corridors, again not suspecting that in Los Angeles it was a St. Louisian who supplied the canvases. Curious how little the world hears about the big ideas and the big achievements that emanate from our conservative old city. We have learned that the pictures in the Ambassador were selected by Bertram Newhouse. Perfectly natural. A local institution ought to be patronized by another local institution. But now comes word that all the big motion-picture houses in the country are getting their supply of paintings through this same St. Louis gallery. Not only Los Angeles, Chicago, Detroit, but even New York City, where art is supposed to be indigenous to the soil.

## BALTIMORE

Notable among the ancient works of art lent to the Baltimore Museum of Art for its Exhibition of Tapestries and Italian Old Masters, the selection of which was recently completed, is a large tapestry called "Hospitality," a Flemish Gothic work which dates from the last decade of the XVth century. It is approximately eleven feet square and not only a superb example of the art of the Flemish weavers but is also beautiful in color and very amusing in composition. This comes from the Duveen Collection.

This tapestry is one of twenty pieces of the Gothic and Renaissance periods that will be shown in the exhibition which will further include nine paintings by Italian Renaissance Masters; twenty-eight Renaissance bronzes, lent by Ercole Canessa; thirty-eight prints lent by Baltimore collectors; and eight Italian majolicas, lent by Duveen. Others who have lent works for this exhibition are Dr. Claribel Cone, J. Henry Hoffman, General Lawrason Higgs, J. G. Valiant

of Baltimore; the Ehrich Galleries, French and Company, Kleinberger Galleries, Knoedler, Scott and Fowles, Seidlitz and Van Baarn, Seligman Rey and Company, and Wildenstein, all of New York, and the Charles M. Foulke estate of Washington. The exhibition opens with a private view on the night of November 16th at which Frank Jewett Mather, Jr., Professor of Art at Princeton University, will lecture on Italian Painters of the Renaissance.

## CLEVELAND

An exhibition representing the work of artists whose personalities have been dominant for the past fifty years in France is being shown at The Cleveland Museum of Art during the month of November. Paintings, original drawings, pastels and prints bear such well-known names as Renoir, Monet, Pissarro, Degas, Cézanne, Derain, Redon, Gauguin, Picasso and Toulouse-Lautrec. Many of these names are associated with modern movements which have kept the art world in a ferment, yet in this exhibition little is seen that may be called extreme. The emphasis has been laid on the early work of these men as a means of refuting the claim that the character of their later work, which has gained them so much notoriety, is traceable to inability to draw and paint. Here are shown studies by Gauguin, Matisse, Picasso and others of the so-called "radicals" which show the most meticulous draftsmanship and mastery of technique. Some of the pictures shown are from the collection of the Museum, some are owned privately in the city of Cleveland, and others have been loaned by dealers.

Dominating the exhibition is a group of sculpture by Aristide Maillol, including life-size nudes, and a number of miniature figures in bronze, plaster and terra cotta. The use of gold and color on some of the large figures adds a striking note to the effect of the gallery, a note that is distinctive in its decorative value.

The exhibition opened on October 29th with an afternoon reception and private view, to which members of the Museum were invited. This was followed in the evening by a lecture, most appropriately devoted to "The Tradition of Art Today," by Walter Pach. He covered the field comprised in the exhibition, affording his audience an historical background upon which to base their appreciation and understanding of the art movements which it illustrates.

## CHICAGO

The group of artists who withdrew from the All-Illinois Society of Fine Arts has now formed a new society called the Illinois Academy of Fine Arts, with the following officers: F. J. Cornelius, president; F. J. Reichmann, vice-president; Mrs. Florence Cooke, secretary, and C. Lynn Coy, treasurer. Eames MacVeagh has been appointed chairman of membership, Mrs. Mary E. Aleshire, director of exhibitions, and Mrs. Archibald Freer, advisory chairman of music; Mrs. Minnie Harms Neeble and Oscar Gross will serve on the membership committee, and Henry W. Dangle and Otto Hake will be members of the executive committee.

Plans are now being made to take an exhibition to the State museum of Springfield, where splendid galleries in the new Centennial building have been put at the disposal of the artists. The exhibition will continue from November 10 to January 10 and will be in progress during the sessions of the legislature.

## LOS ANGELES

Arrangements are under way for a National Exhibition of Miniatures to be held in the Los Angeles Museum during the month of February 1927, in celebration of the tenth annual exhibition of the California Society of Miniature Painters. This, the first National Exhibition of miniatures to be held in California, is under the auspices of The California Society of Miniature Painters in cooperation with the Art Department of the Museum.

Mr. and Mrs. Allan C. Balch, valued friends of the arts in Los Angeles, are offering the Grand Prize for the best miniature in the exhibition. Other prizes are being arranged for.

The C. S. M. P., organized in 1912, has held exhibitions at the Biltmore Salon, Los Angeles; Mission Inn, Riverside; Art Institute, Pasadena; Public Library, Santa Barbara; Los Angeles Museum; and local galleries and Woman's Clubs; and it holds monthly one-man-shows by the members, at the Friday Morning, and Ebell Clubs of Los Angeles.

All intending exhibitors should apply for prospectus and entry blanks to the Art Curator, Los Angeles Museum, Exposition Park, Los Angeles; or Miss Gertrude L. Little, C. S. M. P. Secretary, 4417 Prospect Avenue, Hollywood, California.

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## NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by John Ralph Key and scenes of Paris by Professor Pick-Morino, until November 15th. Landscapes by Blanche Colett Wagner, and Marion Boyd Allen, November 15th to 30th.

Anderson Galleries, Park Avenue and 60th St.—Seventh exhibition of the Louis Comfort Tiffany Foundation. Exhibition of landscape paintings, by Morris Davidson, through November 27th.

The Arden Gallery, 509 Fifth Ave.—Exhibition of the theatrical work of Claude Bragdon, until November 25th.

The Artists' Gallery, 51 East 60th St.—Drawings, water colors by contemporary moderns until November 20th.

Art Center, 65 E. 56th Street—Islanders Exhibition, Linen damask exhibit, until November 13th. Second Annual Exhibition of American Institute of Graphic Arts, until November 27th.

Babcock Galleries, 19 E. 49th St.—Exhibition of landscapes by Nicola Giancola, until November 13th. Exhibition of paintings by Sol Wilson, November 15th to November 27th.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—International Exhibition of modern art by the Société Anonyme, November 20th to January 2nd.

Butler Galleries, 116 E. 57th St.—Exhibition of contemporary etchings through November, by Lee Hankey, Walcot, Bijot, Blamfield, brouet, Howarth, through November.

The City Club of New York, 55 W. 44th St.—Exhibition of paintings by Louis Clermont, until November 15th.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—Portraits in sepia by Rafael Yago, until November 20th.

Durand-Ruel Galleries, 12 East 57th St.—Paintings and portraits by Robert Vonnoh, November 15th to 30th.

Ehrich Galleries, 37 E. 57th St.—Jewelry by Gardiner Hale of Boston, until November 22nd, and miniature portraits by Charles Turrell, until November 18th.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Olive Snell and sketches by Elizabeth Chase, until November 13th. Exhibition of American sculpture and painting, November 15th to 21st.

Fearon Galleries, 25 West 54th St.—Exhibition of paintings by Sir Joshua Reynolds.

Gainsborough Galleries, 222 Central Park South.—Exhibition of landscapes and portraits by Edmund Greacen and George Pearce Ennis, November 15th until November 30th.

Grand Central Galleries, 6th floor, Grand Central Terminal.—Exhibition of New Society of Artists, November 15th until December 4th.

H. Harlow & Co., 712 Fifth Ave.—Private collection of modern etchings by Bohn, Whistler, McBey, Cameron, Moran.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings by Frank Duveneck of his European period, until November 13th. Exhibition of Italian and Dutch primitives, English, Italian portraits.

Hispanic Society, 156th St., Broadway.—Exhibition of paintings of the provinces of Spain, by Sorolla.

Holt Gallery, 630 Lexington Ave.—Exhibition by American artists.

Edouard Jonas Galleries, 9 East 56th St.—Exhibition of the Ernest Cognacq collection, until December 11th.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth Century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Special exhibition of rare prints by Rembrandt. Exhibition of drawings and etchings by Charles Cain.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of the works of Joseph Pennell, November 23rd to December 31st.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of potteries of the Han, Wei and Tang dynasties recently excavated in Southern China.

Knoedler Galleries, 14 E. 57th St.—XVIIIth century England, town and country. Masterpieces of graphic art, illustrating and supplementing famous prints, by Frank Weitenkampf.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of watercolors by Louis Kronberg, until November 20th.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 700 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 W. 56th Street.—Exhibition of modern pewter, until November 13th.

Macbeth Galleries, 15 E. 57th St.—Exhibition of paintings by Ernest Haskell, until November 23rd.

Metropolitan Galleries, 578 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art—Joseph Pennell Memorial. Exhibition in galleries K37-40, through January 2nd, 1927.

H. Michaelyan, Inc., 2 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of water colors by Alice Judson, and landscape paintings by John Carlson, wood block color prints by Gustav Baumann, until November 13th. Color drawings and lithographs by Guy Wiggins, marine paintings by Armin Hansen, November 15th to 27th.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings, block prints and monotypes by Ambrose Patterson, until November 13th. Exhibition of paintings by Robert Hollywell.

The National Arts Club, 119 E. 19th St.—Twenty-first Annual Exhibition of Books of the Year, until November 26th.

New Gallery, 600 Madison Ave.—Exhibition of European and American moderns, until November 13th. Exhibition of water colors by Maud Dale, November 15th to 21st.

Pratt Institute, 205 Ryerson St., Brooklyn.—Landscape and garden paintings, by Clara Fairfield Perry, until November 13th.

Ralston Galleries, 730 Fifth Ave.—Exhibition of private collection of Richard Vitlovy of old masters.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by George Luks, through November.

Reinhardt Galleries.—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings through November.

School of Design and Liberal Arts, 212 W. 59th St.—Exhibition of paintings from Texas and the Gulf of Mexico by Irene Weir, until November 13th. Exhibition of Persian and Japanese prints and textiles, through November.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Chardin through November.

Max Williams, 305 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of paintings by Emma Ciardi, until November 13th. Exhibition of paintings by Gordon Grant, November 22nd until December 4th.

Weyhe Galleries, 794 Lexington Ave.—Exhibition of drawings, watercolors and lithographs by Wanda Gag, until November 20th.

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